THE DICKENS NEWSPAPER

A STUDY OF BLEAK HOUSE & HARD TIMES

BY

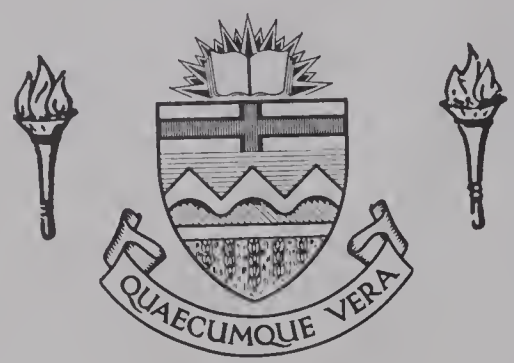
C. KENNETH JOHNSTONE

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THE DICKENS NEWSPAPER

A STUDY OF BLEAK HOUSE AND HARD TIMES

by

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled The Dickens Newspaper, submitted by C. Kenneth Johnstone in partial fulfillment of the requirements for the degree of Doctor of Philosophy.

ABSTRACT

Concentrating on Bleak House and Hard Times, this thesis investigates newspaper modes of expression in Dickens' fiction. These modes, though developing, often were still latent in Victorian newspapers, and are more clearly discernible in today's newspapers, perhaps in the way that family resemblance is apt to be more striking between progeny and parent than among members of the same generation. For that reason, the thesis uses a generalized notion of the fully developed newspaper.

The introduction begins by noting some aspects of the journalistic mode - editorial, rapid development of a story in blocks without logical connection, headlines and layout. It then reviews Dickens' career as a reporter and editor, and remarks journalistic traits in his letters. Next it examines the parallels between his writing and Hogarth's and Daumier's engraving to raise the possibility that Dickens' "household words" may be significant art inasmuch as journalistic and popular. Lastly the introduction defines the newspaper modes that are discussed in the thesis.

Part I consists of four chapters that examine Dickens' journalistic style in Hard Times under four aspects. The first chapter shows that in Hard Times he commented as an editor, for instance on utilitarianism, drew verbal cartoons

like that of Bounderby the mill operator and ran a human-interest story on Sleary's circus. The second chapter shows how he used titles (Hard Times For These Times, Murdering the Innocents) and page headings ("All a muddle") like decks of headlines. The third chapter examines how he developed his story rapidly and schematically in blocks of narrative. The fourth shows how those elements of the make-up of Hard Times interacted and played off against their setting each week in Household Words to form the layout of the tale. Altogether they characterized Hard Times as an unlovely tabloid that shouted: "Head without Heart is hideous."

Part II reinforces that analysis of Dickens' style as journalistic, through four chapters which examine Bleak House under the same four aspects, a laborious but probably necessary process in a close study of language. Chapter five shows that its layout is even more strikingly journalistic than that of Hard Times, for the novel was published in monthly parts that included a great quantity of loud, vulgar, aggressive advertising which set the tone for emphatic captions, sensational illustrations, block development, sob-sister accounts of neglect and editorial attacks on the law's delays. Chapter six indicates how Dickens improved as a headline writer, in a few years tracing a growth that took place in the press in decades, as he learned to use titles (Bleak House, In Chancery) to focus and play up the feature

of the story. Chapter seven analyzes its disjointed development and its rhythm which is based in part on the use of alternating narrators - an anonymous one speaking omnisciently in the third person and Esther Summerson speaking naively in the first person. The last chapter shows how Dickens' editorial diatribe, human-interest stories and caricature were newspaper special features that sustained the popular and aggressive tone. Altogether Bleak House was a raucous tabloid that shouted: "Not caring makes chaos."

TABLE OF CONTENTS

	Page
INTRODUCTION	
The Newspaper	1
Dickens' Career in Journalism	2
Significant Art	6
Journalism	14
PART I: *Hard Times*	19
1. A NEWSPAPER TALE	20
Editorials	24
Human-Interest Stories	31
Cartoons	42
2. LEAD AND HEADLINES	51
3. BLOCK DEVELOPMENT	62
4. LAYOUT	76
PART II: *Bleak House*	92
5. LAYOUT	93
Lead and Headlines	108
Block Development	111
Special Features	114
6. LEAD AND HEADLINES	119
7. BLOCK DEVELOPMENT	132
8. SPECIAL FEATURES	161
Editorials	162
Human-Interest Stories	176
Cartoons	184
CONCLUSION	192
NOTES	197
BIBLIOGRAPHY	213

L I S T O F I L L U S T R A T I O N S

Page

Plate 1

Ali Ahmed flyer 97

From Bleak House, No. XIV, p. 448.

Plates 2 - 4 98

Bleak House Advertiser, Nos XIX & XX, pp. 16-7.

Bleak House Advertiser, No. I, pp. 22-3.

Bleak House Advertiser, No. XVII, pp. 6-7.

Plate 5 100

Cover of Bleak House, No. XVIII.

INTRODUCTION

The Newspaper

Newspapers answer man's curiosity and his appetite for violence. Practically from the start they have been made up principally of gossip and violence and their materials have been scandal and disaster; in addition they have published these materials in a form that corresponds to the content in being lurid.[1] In a word, excitement is the mode of every aspect of the newspaper.

That statement needs to be modified but it is true of any aspect of the newspaper from headline story to advertising, from make-up to editorials. For, first, even the editor's magisterial tone has tended to modulate to exhortation, remonstrance and anger if not abuse. Secondly, journalistic development of a story tends to dispense with logical connections between parts and to telegraph the story. Thirdly, what is a newspaper made of? Big, bold-faced captions, B A R G A I N D A Y , a page shattered into small, unequal blocks of print spaced by captions and action photos, telegraphed stories, peppy or gossipy columns, news briefs. That is what any newspaper

is made of, even the unlikeliest - the Times. The layout of its eight pages varied little: the first page was ads, generally running on to page 2, which gave some news; the third page was mostly editorials, the fourth the Latest Intelligence; the fifth was the "headline news" - mostly disasters (fire, flood, railway accidents), murders, riots and revolutions (for instance in France or Portugal), wars (in South Africa or India); the sixth page carried stories on the State of Europe; the seventh was devoted to crime, and the eighth to the courts. When Parliament was in session the Times carried full reports of the debates, usually on the third and fourth pages, and in the spring and fall the assizes were reported on the seventh and eighth pages. The largest type was for LATEST INTELLIGENCE, sub-titled By Electric Telegraph. Frequent railway accidents like airline crashes today, and mine disasters, made good headlines (FRIGHTFUL CATASTROPHE, TERRIBLE FIRE, DREADFUL WRECK). All those, along with murder, suicide, riots, wars, hardly needed the excited headlines to convey urgency.

Dickens' Career in Journalism

Dickens' career in journalism opened up the possibility that his novels would have some of the characteristics of newspaper. Beginning with the sketch that he contributed to the Monthly Magazine when he was twenty-one, he was connected with journalism until his death. Dickens' first

job was as an office boy in a law firm; from there he went to work as a court reporter or stenographer in Doctor's Commons, and later became a parliamentary reporter for the Morning Chronicle. The profound impression law and politics made on the young reporter shows in their recurrence in his novels from Pickwick Papers through Oliver Twist, Barnaby Rudge, David Copperfield, Little Dorrit, A Tale of Two Cities, to Our Mutual Friend.[2] All his life Dickens had a reporter's eye: his letters were spiced with keen observation; he never ceased writing sketches; his travels issued in American Notes and Pictures from Italy.[3]

Editing was a major occupation of his life, first as editor of Master Humphey's Clock, then of Bentley's Miscellany, next of the Daily News, finally of his own weeklies Household Words and All the Year Round. His correspondence with Wills, the sub-editor of his weeklies, shows the continuous, close attention he gave to editing. He was keenly aware of all aspects of journalism. He suggested stories, where and how to get the story, and its treatment.[4] He re-wrote a great deal.[5] He planned numbers, laid out the page, invented headings.[6] He concerned himself with advertising.[7] Though he disclaimed any capacity to be a critic, he had to pass judgment on a great deal of journalism and, we shall see, was even led to making some explanation of his art of periodical publication.

Dickens' letters support the view that his art was journalistic. They were extraordinary creations in their layout, style, content. In these letters to Wills, Dickens used headings and a telegraphic style:

ASPECTS OF NATURE

We have had a tremendous sea here - steam packets in the harbour, frantic, and dashing their brains out against the stone walls.

ART

Stone harassing himself, with doubts whether he shall have Mrs Stone to Manchester - also with Charles XII.

EMINENT AUTHOR

Women in blue veils, turning out at 6 a.m. and way-laying him as he goes to the Shower Bath.

DOVER THEATRE

Open.[8]

YOU

have forgotten that I asked you to send, in the next letter you should write me, some stamps for cheques. I am demented for want of them.

H.W.

The No. did not arrive today. Will come, I suppose, tomorrow.

.

MUD

at Paris, is 3 feet and 7/8 deep.[9]

THE ALMANACK

ought to have done more. It is a pity (I observe now) that my name is nowhere upon it.

CEILINGS

all right. Everything in the apartment right now.

MISS COUTTS

I have heard no more from.

MYSELF

Not working very well at "Little Dorrit", since I went back to her from the Xmas No.[10]

If you got -'s account from Henry's statement or in Henry's writing, don't pay it. I will write to him myself in that case, assuming that it is an unauthorized proceeding. I think it monstrous, and doubt whether in any case we ought to pay it without protest, out of money that is not ours. Upon my word I do not think it would be an endurable item to place on record in the accounts. Conceive twelve men doing the like. "To one hundred and forty-four lace cravats, and 72 pairs of lace ruffles, £74. 8. 0. Washing, £12. 12. 0."
!! !

WEATHER

Very stormy, and a prodigious sea running.

"BLEAK HOUSE."

Just begun.
Remembrances to Mrs Wills and you from my two ladies.[11]

Those letters were strongly marked with journalistic traits. The emphatic headings broke up the page and shouted Dickens' topic like newspaper headlines, especially since they headed a new block of material which was often in telegraphic form. Secondly, half sentences (Ceilings all right; Weather Very

stormy) and imperatives (don't pay it; conceive) made the prose seem racy. Finally, his characteristic hyperbole resembled the exaggeration of the cartoon (I am demented; mud at Paris 3 feet and 7/8 deep; To one hundred and forty-four lace cravats).

Dickens wrote in another, related journalistic style to Baroness Coutts despite their totally different relationship. The breathless tone in the letter that follows, its nervous speed and urgency - arising out of the punctuation, the disjointed phrases, the piled-up predication - suggest the newspaper:

> I am in a state of restlessness impossible to be described - impossible to be imagined - wearing and tearing to be experienced. I sit down of a morning, with all kinds of notes for my new book (for which bye the bye, I think I have a capital name) - resolve to begin - get up and go out, and walk a dozen miles - sit down again next morning - get up and go down a railroad - come back again and register a vow to go out of town instantly, and begin at the feet of the Pyrenees - sit down again - get up and walk about my room all day - wander about London till midnight - make engagements and am too distraught to keep them - couldn't go to the Academy Dinner - felt it impossible to bear the speeches - pleaded Influenza at the last moment - and am at present going through the whole routine, over and over and over again.[12]

Significant Art

A glance at Hogarth and Daumier will show how newspaper emphasis in Dickens' work may be significant. As a first clue to their relevance we note that Dickens had a set of Hogarth prints hanging in his house. Then, Dickens expressed his admiration for Hogarth in his article "The Drunkard's Children", which contrasted

Hogarth's thoughtfulness and responsibility with Cruikshank's narrowness and shallow recklessness.[13] But whether or not Dickens' art was influenced by Hogarth's, characteristics that his work shares with the engraver's can be understood better through an understanding of Hogarth's art.

In his Analysis of Beauty Hogarth tried to establish in theory as he had established in his practice, the serpentine "line of grace" which originated in the play of contrast. In working out his theory he used the principle as a master idea governing many different kinds of contrast - of variety, of quantity, of proportion, of light and shade. Since the line of grace was in three dimensions, based on the conic section, it allowed a counterpoint of the elements of his art.[14] It consisted of a "composed intricacy of form" that led the eye and mind a wanton kind of chase like a dance.[15] The context indicated that "wanton" here meant "free and frolicsome", as in Pope's "Spring" - "where wanton ivy twines" (35) - and Collins' Persian Eclogues - "When wanton gales along the valley play" (i.15).

In his introduction to Hogarth's Drawings Michael Ayrton pointed out that his satire was on the subjects' environment more than on the subjects themselves [like Dickens'].[16] That links up with Chase's observation that romance is an apt tool for criticism of society; it can make a penetrating, even a profound, criticism of society if the different spheres in which it operates are counter-

pointed and the reader's mind awake.[17] But the literary allusiveness of Augustan satire did exact attention, as Brower has shown, so that Hogarth's Augustan satire was a weighty judgment on his age. His depth of irony seems to be the point Fielding made in his preface to Joseph Andrews when he contrasted his comic painting with relatively superficial caricature:

> He who should call the Ingenious Hogarth a Burlesque Painter, would, in my opinion, do him very little Honour; for sure it is much easier, much less the Subject of Admiration, to paint a Man with a Nose, or any other feature, of a preposterous Size, or to expose him in some absurd or monstrous Attitude, than to express the Affections of Men on Canvas. It hath been thought a vast Commendation of a Painter to say his Figures seem to breath; but surely it is a much greater and nobler Applause, that they appear to think.[18]

The contrast between the two kinds seems to be between satire that is confined to individual oddities (a nose or a pose) and satire that is socially aware, treating the subject as a member of society (affections, which are mental but are shown in behaviour towards others). Ayrton also pointed out that Hogarth [like Dickens] loved men too much to satirize them as Swift did in his hatred and that his subject was London, especially its crowded variety.[19]

In his introduction to Hogarth's Graphic Works Ronald Paulson gave five characteristics of Hogarth's art. First there is his use of emblem, his early work that continued to influence his engravings, for example a Bible, a scales, a mace, a pair of manacled dogs (in Marriage à la mode), and the elaborate symbolism of "The Times".[20] Secondly, there

is his mixture of forms, for example realism and emblem or allegory.[21] Thirdly, there is his use of Augustan satire of allusion with its self-conscious literary imitation, for example the mock-heroic in his Hudibras illustrations.[22] Fourthly, there is his use of stage settings, for example in the background of the first plate of A Harlot's Progress, a country wagon ties in the girl's country origin, and Colonel Charteris the Rapemaster, ties in her future as a London prostitute.[23] Lastly, there are his particularity, his topicality and sense of what is news: his engravings, especially, tended to "a simple documentary realism, as in A Harlot's Progress," and they are strong.[24] Counter-pointing his material with emblem and allusion, underlined by the presence of theatre to suggest masking, brings out the unexpected to mark a significant moment: "The prosaic settings of the documentary are enlivened by the meaningful juxtaposition of objects."[25] "But this emergence of the unexpected, the aliveness to new possibilities, and the denial of the static, are at the same time embodiments of Hogarth's theme" - "the violent world of experience that rises up and sweeps away the usurping unreality."[26]

We see here many ways in which Dickens resembled Hogarth: his early career as a journalist continued to influence his writing; he mixed literary forms - realistic reporting and romance, for instance; he used the heroic convention for satire; his settings were often theatrical;

his material was the topical but put in a web of meaning.

Rowlandson's prints were a significant link between Hogarth and Daumier as well as between them and Dickens. He was Hogarth's principal successor as engraver, though his prints were a good deal simpler. He was a prolific artist who recorded his times; and he illustrated and interpreted the works of Fielding, Smollettand Goldsmith which fed Dickens' imagination in his boyhood.[27] He was a caricaturist who "had a real taste for the monstrous, the ugly in itself, a taste amounting to an obsession."[28] Mlle Jeanne Doin has drawn many parallels between Rowlandson and Daumier and concluded that Daumier knew Rowlandson's prints.[29]

That we can see no direct link between Dickens and Daumier makes the parallels in their life and work even more extraordinary and the apparent absence of influence one way or the other makes a comparison more telling: the significance that critics find in traits of Daumier's prints lends added weight to the significance we attach to the same traits in Dickens.

The parallels in the life and work of Dickens and Daumier are numerous and illuminating. Contemporaries, they resembled each other as energetic innovators: Daumier loved Paris - as Dickens loved London - its streets, its life, and spent his whole life there, finding there his style, his people, his material and its significance. What Charles Sterling remarked in the art of "A Clown" we shall find in

Dickens' journalistic technique - "one of those astonishing drawings, peculiar to Daumier, in which the dynamism of the movement, its feverish quality, its nervous tension, are suggested in plastic terms with a stroke deliberately multiplied and quivering."[30] Sterling's observation was confirmed by Roger-Marx in an evaluation that could apply to the energy of Dickens' language - "Daumier with the slightest touch suggests a universe in perpetual motion," "everything moves before our eyes, to the very hair of Corot or of Carrier-Belleuse, or the judge's nose."[31] Dickens was the novelist of the London middle-class; Daumier was "the painter of the Parisian bourgeois."[32] They were alike in satirizing the legal profession, in their familiarity with the theatre, in their grotesquerie, the common denominator of which seems to be histrionics. Dickens' journalistic apprenticeship affected his whole life; Daumier's beginnings as a political cartoonist left their mark. Their early careers even had a similar effect, since, like Dickens', Daumier's exaggeration had a special relevance; more than animus, it had a social intent:

> Ratapoil was . . . the ragged political bully, or hand-to-mouth demagogue, with the smashed tall hat, cocked to one side, the absence of linen, the club half-way up his sleeve, the straddle and pose of being gallant for the people. Ratapoil . . . is always very strong and living with a considerable element of the sinister, so often in Daumier, an accompaniment of the comic.[33]

In the sixties came his Clowns and Mountebanks: "Like his friend, Baudelaire, [and like Dickens] Daumier understood

the infinite pathos of the stage and of actors whose business is to raise a laugh."[34] Finally, in his monograph on Daumier Henry James wrote of his art that the effect he best achieved was "a certain simplification of the attitude or the gesture to an almost symbolic immensity. His persons represent only one thing, but they insist tremendously on that, and their expression of it abides with us, unaccompanied with timid detail."[35] He judged that "the single grossly ridiculous or almost hauntingly characteristic thing which his figures represent is largely the reason why they still represent life."[36] (We are reminded of Chesterton's affection for Dickens' grotesques, from Dick Swiveller down to Trabb's boy, for surely the most important aspect of Dickens' creations is that though they tend to be cartoons and not portraits yet they are realized.[37]) Daumier's engravings are more than topical though they were drawn from the Paris he lived in; they are more than sensational, though that is their cast; they are Actualités (the title of one of his series), they are happenings.

The intense existence of his subjects is related to another quality, plasticity. At the beginning of his career as a satirist he spent hours in the Chambre des Députés (as Dickens the reporter did in the Commons), so that when he went home he could make clay busts of them, from which he made engravings. Out of this sculpture came the monumental character, the "weight and permanence" of his engravings

which "indelibly impress themselves on the memory, like so many living statues."[38] Technically, this arises from his black sketchiness, his gras, "the 'fat' which French critics commend and which we have no word to express."[39] "Daumier's sign is strength above all some of his drawings belong to the class of the unforgettable," and are "of impressive depth."[40]

That substantiality of his engraving is iconic, a quality that makes a work of art exist so abundantly that it quite literally stands for the person it represents, endowed with his life, reverenced like him; in the mythic art of primitive peoples, the creation IS the person.[41]

In distinguishing levels of iconology Panofsky reserved that presence for the third level of intrinsic meaning or content:

> Besides constituting a natural event in space and time, besides naturally indicating moods or feelings, besides conveying a conventional greeting, [a man's lifting his hat to an acquaintance] can reveal to an experienced observer all that goes to make up his 'personality'.
>
> The meaning thus discovered may be called the intrinsic meaning or content; it is essential [we would say existential: that it IS] where the two other kinds of meaning, the primary or natural and the secondary or conventional, are phenomenal. It may be defined as a unifying principle which underlies and explains both the visible event and its intelligible significance, and which determines even the form in which the visible event takes shape.[42]

From Hogarth we gathered that a highly significant art could emerge from the complexities of comic art. His Analysis of Beauty argued that its vigour arose from movement,

which he had found in the life of London and expressed in contrast and irony. Similarly Dickens galvanized his novels with ironic contrasts drawn from the life of London. The extraordinary parallels between Dickens and Daumier reinforce this assessment and lead to a revaluation of Dickens' style as important because it was journalistic.

Journalism

Now that we have noted an antecedent probability arising out of Dickens' career in journalism that the style of his novels would have an excited layout based on heavy emphasis and sharp contrast, and have noticed that these same qualities distinguished the artistic achievement of Hogarth and Daumier, we need to define the aspects of journalism that enter into our discussion. For we find that some characteristics of the newspaper help to clarify, interpret and evaluate Dickens' art. The editorial, the human interest story, headlines, layout - seem significant in the novels and are typical of journalism. Other typical aspects of the newspaper - the financial page, the city desk, the press room - seem inappropriate and we ignore them in our discussion. Therefore we shall discuss Dickens' journalistic style in Hard Times and Bleak House under four aspects - layout; lead and headlines; block development; special features, comprising editorials, the human interest story and cartoons. Their full significance in this

dissertation will only be clear when the discussion is complete, of course, so that at this point we shall do little more than recall the general sense of the terms, leaving further explanation until we take up in turn each of these aspects of Hard Times and Bleak House.

Layout, the way something is laid out, applies to the newspaper and the advertisement in a number of ways that are relevant to Dickens' style. In the first place it unifies by focusing meaning: "A glance at the layout pictures at once the central theme and the way that theme is to be carried out."[43] Mere mechanical setting out of elements amounts only to the sum of the parts but good layout conveys the meaning of the whole as well as the function of each part: "Through such a sketch the advertisement is unified and yet particularized."[44] In the same way "page one advertises the newspaper as a whole," and the layout of the whole paper conveys its message.[45] The embodiment of an idea, like intelligent grasp, transcends weight and measure, animating matter like the soul in the body - whole in the whole and whole in every part that it actively permeates. Still this function has a material basis or counterpart: "the layout shows the location, size, and shape of all the elements and at the same time is the framework holding these elements together."[46]

While the layout divides the advertisement into various sections, at the same time it unites these sections and so

performs an artistic function. It provides for an order among the elements and a coherence that is pleasing and unobtrusive. The elements and pointing devices which suggest eye-movement and action also aid in tying the advertisement together to provide unity. Elements are thus brought together in their proper relationship and with emphasis directed to the central idea and its mechanical presentation.[47]

Just as advertising layout is characterized by the choice, the amount and the position of illustrations, headings, dramatization, so newspaper layout is characterized by the choice, amount and position of humorous court news, sensational news of accidents or murders, editorials, political news.[48] Like the weight and permanence that Daumier's fat produced, blackness of type or illustration as well as its size and tone make for weight.[49] This helps to set up contrast, "effected by using different sizes, shapes, and colours of areas, type, illustrations and other elements," which can play an important part in focusing satire - we saw in discussing Hogarth - and above all in making the work of art live: "It is through emphasis and contrast that layout displays and unifies its various elements."[50]

A good headline advertises and summarizes the story.[51] In all their variations, headlines try to catch attention and to convey the substance of the story. "The language of the headline is, of necessity, a brief clipped language written almost entirely in the present, historical present, or future tense in the shortest words possible."[52] The lead summarizes the story and emphasizes the news feature, which

is the most interesting or significant aspect which it contains. The complexity of the story determines the length of the lead; it may require a number of paragraphs.[53]

> Perceiving the law that all news drama begins at the climax, American journalism established the rule which still prevails for "straight" news - tell your story in the first sentence, expand it a bit in the first paragraph, then go back like a novelist to the beginning of the affair and relate it all in detail.[54]

Block development is a journalistic style that permits rapid reading, re-writing, editing and make-up.[55] A story is developed in independent blocks of a paragraph or so, as each successive block expands the lead further. A reader in a hurry may get the gist of a story in a moment by reading the headline and first block; in a few minutes he may scan the news of the day. A story may be cut almost anywhere in re-writing, in allotting space and in later editions. So with a number for serial publication Dickens could mail "overmatter" and instructions for cutting a part to required length.[56]

Special features are those materials like cartoons and comment that supplement the news and are usually supplied by syndicates. Strictly speaking editorial comment is as essential a part of the newspaper as the news, but because in a wider sense comment extends to syndicated features, and because we wish to use editorializing in this wider sense of any comment on the news, we

include it under special features. Human interest sketches are a variety of feature article that emphasizes the humorous, pathetic or romantic side of the day's news. They resemble the editorial article whenever it seeks to interpret or accentuate news facts but they differ from it since they survey the facts impartially and do not present the opinions of the writer.[57]

Here in the introduction our aim has been to outline the main notions we shall deal with and indicate the drift of the argument. The first chapter of this dissertation discusses special features in Hard Times; the second, headlines and lead in it; the third, block development and the fourth, layout. Similarly a chapter is devoted to each of these aspects of Bleak House. That Dickens wrote Bleak House before Hard Times does not seem to matter, especially since it seems not only convenient but logical in discussing the Dickens' newspaper to begin with Hard Times which was written and published as a weekly serial in Household Words, and so is more obviously journalism.

P A R T I

H A R D T I M E S

1. A NEWSPAPER TALE

Hard Times was published in weekly instalments, the first novel in a dozen years that Dickens had published in that form (Barnaby Rudge had been the last one, in 1840-1841). It is often called a tale instead of a novel, mainly because it was only one third the length of a three-decker, was not published in monthly parts, was not illustrated and, more significantly, was a good deal sketchier than Dickens' full-length novels, for instance there are fewer characters, there is hardly more than the main thread of narrative tracing Louisa Gradgrind's story, and the skeleton of the work sticks out. Since Dickens' novels attain psychological depth through a multitude of different types of character rather than through the exploration of the many facets of at least one fully realized character, Hard Times is apt to strike the reader as not a novel at all but an essay, an impression re-inforced by its theme, the barrenness of utilitarianism.

Probably it is a mistake to call it a novel; reading

it as a novel one is almost sure to be disappointed, for Hard Times was first of all journalism. Dickens wrote it for Household Words at the urging of his partners and it was the embodiment of his aims for that periodical.[1] (Their expectations were correct, for just as the circulation of Master Humphrey's Clock revived when he began publishing The Old Curiosity Shop in it, the circulation of Household Words more than doubled as he published Hard Times.[2]) First of all it was fact and fiction, a work of imagination set in a mill-town - an aspect of the novel we shall examine in the chapter on the layout of Hard Times. Secondly it dealt with "familiar things" - home life, a school, a circus - as well as the "mightier inventions of the age," the railroad and a great factory, but it dealt with all these romantically; it was topical but it emphasized "heart", an aspect we shall examine in the chapter on special features in it. Thirdly, it was sensational, an aspect of the work we shall examine in the chapter on lead and headlines in it. Fourthly, it was written as a weekly serial and the material divided and ordered in the journalistic manner necessary to sustain interest in the periodical publication of a longer narrative, an aspect we shall examine in the chapter on development in it. Summarily, Hard Times helps illustrate the fact that Dickens' journalistic writing created a newspaper rather than a novel, for Hard Times

helps illustrate layout, lead, block development and special features.

One obtains a better grasp of both Hard Times and Household Words, we believe, if one thinks of the novel as the epitome of that periodical. It was appropriate and probably inevitable that the feature of Hard Times should be identical with the aim of the periodical, especially since it is clear that Dickens kept this aim in view through the years of his correspondence with Wills, the sub-editor:

> I have been looking over the back Numbers. Wherever they fail, it is in wanting elegance of fancy. They lapse too much into a dreary, arithmetical, Cocker-cum-Walkingame dustyness that is powerfully depressing.
>
> It seems to me that what the Xmas No. wants, is something with no detail in it, but a tender fancy that shall hit a great many people. This is what I am trying for.
>
> KEEP HOUSEHOLD WORDS IMAGINATIVE.
>
> Brighten it, brighten it, brighten it![3]

"A Preliminary Word" in the first number, 30 March, 1850, had announced that the editors' ambition was "to be associated with the harmless laughter and the gentle tears of many hearths." The blend of tears and laughter was characteristic of Dickens' work; it was also the formula for "human interest" - an important side of journalism. His aim was to put human interest in the news; or, conversely, to give the facts a colouring of fancy, that is, to slant the news

by playing up the human angle, by playing up "heart": ". . . the mightier inventions of the age - the railroad, steamboat, great factories had their thousand and one tales - in all their many moving lessons of compassion and consideration." We shall see that Dickens carried out in Hard Times even to detail the intention that he had proclaimed in the second paragraph of the Preliminary Word:

> No mere utilitarian spirit, no iron binding of the mind to grim realities, will give a harsh tone to our Household Words. In the bosoms of the young and old, of the well-to-do and of the poor, we would tenderly cherish that light of Fancy which is inherent in the human breast; which, according to its nurture, burns with an inspiring flame, or sinks into a sullen glare, but which (or woe betide that day!) can never be extinguished. To show to all, that in all familiar things, even in those which are repellant on the surface, there is Romance enough, if we will find it out: - to teach the hardest workers at this whirling wheel of toil, that their lot is not necessarily a moody, brutal fact, excluded from the sympathies and graces of imagination; to bring together the greater and the lesser in degree, together, upon that wide field, and mutually dispose them to a better acquaintance and a kinder understanding - is one main object of our Household Words.

In that last clause we see Dickens' crusading spirit and his solution to injustice and strife: he would unite all men in caring about one another, by reducing their ignorance, especially their ignorance of one another's lives, and in doing that, bring them together. In Hard Times Dickens carried out this last aim by showing Gradgrind's (fumbling) interest in the school, by dramatizing Stephen's attempt to get help and guidance from his employer, by drawing a parallel between Stephen's disastrous marriage, and

Bounderby's and Louisa's total incompatibility, by emphasizing Bounderby's worker origins and later life among people he might have dealt with on terms of equality, as Sleary and Childers dealt with him, and Sissy with Harthouse, an association that reached the point where the Horse-riding saved Tom Gradgrind and in doing so saved his father. The argument needs development and more proof; it cannot become cogent until we examine Hard Times. But at this point we may note that Dickens implemented his plans for disposing the greater and the lesser to a better acquaintance and a kinder understanding. We shall now examine some special features in Hard Times - editorials, human interest stories, cartoons.

Editorials

There were occasions in Hard Times when Dickens spoke to the reader commenting on the events he recounted, as an editor would. Chapter 5, entitled The Key-note, led off with an editorial on Coketown. Both in thought and tone it was of a piece with the editors' Preliminary Word in Household Words. Speaking directly to the reader, Dickens said that narrow utilitarianism, "an iron binding of the mind to grim realities," was deadly - it stifled Fancy, numbed the heart, divided the governed from the governors, and brutalized both. The Key-note began with a description of the town; the red brick and black smoke gave it "the painted face of a savage" (22);

interminable serpents of smoke trailed themselves out of its tall chimneys:

> It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and tomorrow, and every year the counterpart of the last and the next.
>
> (22)

Dickens added that from this monster, comforts of life went all over the world; and its industry allowed the fine lady elegancies of life. All those were "in the main inseparable from the work by which it was sustained " (22). But if these aspects of Coketown were inseparable from its very existence, "the rest of its features were voluntary," and all were "severely workful" - chapels that were pious warehouses of red brick, the infirmary that might have been the jail, the town-hall that might have been either, or both, or anything else:

> Fact, fact, fact, everywhere in the material aspect of the town; fact, fact, fact, everywhere in the immaterial. The M'Choakumchild school was all fact, and the school of design was all fact, and the relations between master and man were all fact, and everything was fact between the lying-in hospital and the cemetery, and what you couldn't state in figures, or show to be purchaseable in the cheapest market and saleable in the dearest, was not, and never should be, world without end, Amen.
>
> (23)

But all that fact did not make Coketown happy. In the first place on a Sunday morning the labouring people "lounged listlessly, gazing at all the church and chapel going, as at a

thing with which they had no manner of concern" (23). Then came the tabular statements of the Teetotal Society, and the chemist and the druggist and the chaplain of the jail and Mr Gradgrind and Mr Bounderby, all combining to show "that these same people were a bad lot altogether, gentlemen . . ." (24). The editorial in Hard Times reached the same conclusions we read in the Preliminary Word in Household Words, namely, that Fancy belonged in the lives of working people:

> Surely, none of us in our sober senses and acquainted with figures, are to be told at this time of day, that one of the foremost elements in the existence of the Coketown working-people had been for scores of years deliberately set at nought? That there was any Fancy in them demanding to be brought into healthy existence instead of struggling on in convulsions? That exactly in the ratio as they worked long and monotonously, the craving grew within them for some physical relief - some relaxation, encouraging good humour and good spirits, and giving them a vent - some recognized holiday, though it were but for an honest dance to a stirring band of music - some occasional light pie in which even M'Choakumchild had no finger - which craving must and would be satisfied aright, or must and would inevitably go wrong, until the laws of the Creation were repealed?
>
> (24-5)

Dickens' presence in his work, which we can feel on every page of Hard Times, was felt most noticeably when he directed attention to the feature as it showed in the narrative, for instance when he pointed out at the beginning of the second paragraph of chapter 2 that the utilitarian ideas and tone he gave Gradgrind in the first paragraph were typical of the man, that this was the way he "always mentally introduced himself." So the author's presence in the comparison of Sissy and Bitzer on the second and third pages underlined a fanciful attractiveness in her and a repellent factuality in him. But sometimes

Dickens was more openly present in the prose than on these occasions, which are editorial in the way that a more obvious slanting of the news is. Sometimes he spoke in his own person: "I only use the word [Ogre] to express a monster in a lecturing castle, with Heaven knows how many heads manipulated into one, taking childhood captive, and dragging it into gloomy statistical dens by the hair."

At other times, though he did not speak in the first person, he was just as obviously addressing the reader directly: "A mighty man at cutting and drying, he was; a government officer; in his way (and in most other people's too), a professed pugilist; always in training, always with a system . . ." (5). Although the paragraph was a description of the government officer, Dickens was so clearly present in its tone and ideas, especially in the parenthetical remark, that it resembled an editorial on a utilitarian commissioner. The phenomenon can be thought of as a greater or less authorial intrusion. Hard Times was published as a serial in Household Words, "A Weekly Journal conducted by Charles Dickens", with an avowed editorial policy which had been carried out for three years, of introducing Fancy into lives laid waste with Fact. Surely in the context of the analysis we are making it seems reasonable to call the phenomenon "editorializing".

Ordinarily editorials are written with verbs in the present time, yet the verbs of passages from Hard Times that

we have seen were in past time. Of course, the events of the novel were also recounted in a narrative past, so that the editorials were in the same time as the events they commented on. In fact Hard Times was For These Times (the subtitle), and it was topical, with obvious parallels in the news of its day: in reviewing the book Dickens' friend Peter Cunningham placed it at Preston, which drew him a stiff rebuke from the author for localizing "a story which has direct purpose in reference to the working people all over England"[4] Still, Hard Times was journalism not because it was the latest news but because of the kind of writing in it. And since the events, editorials on them and human interest pieces were all in the past tense, Hard Times as newspaper was in the past. But what made some of the writing in it editorial writing was the style, when Dickens commented to the reader on the events or news of Hard Times.

Book II of Hard Times began with another evocation of Coketown that included some editorializing on laissez-faire economics. With heavy irony Dickens was amazed that the millers survived the amount of government interference visited on them:

> They were ruined, when they were required to send labouring children to school; they were ruined when inspectors were appointed to look into their works; they were ruined, when such inspectors considered it doubtful whether they were quite justified in chopping people up with their machinery; they were utterly undone, when it was hinted that perhaps they need not always make quite so much smoke.

He cited a popular fiction:

> It took the form of a threat. Whenever a Coketowner felt he was ill-used - that is to say, whenever he was not left entirely alone, and it was proposed to hold him accountable for the consequences of any of his acts - he was sure to come out with the awful menace, that he would "sooner pitch his property into the Atlantic". This had terrified the Home Secretary within an inch of his life, on several occasions.
> (111, cf. 124)

Dickens commented on utilitarianism in one form or another throughout the novel for it was an essential part of the theme or feature. Though a distortion of utilitarianism, Louisa's unimaginative ideas about working-people had the impersonal cast of an editorial:

> Something to be worked so much and paid so much, and there ended; something to be infallibly settled by laws of supply and demand; something that blundered against those laws, and floundered into difficulty; something that was a little pinched when wheat was dear, and over-ate itself when wheat was cheap; something that increased at such a rate of per-centage, and yielded such another percentage of crime, and such another percentage of pauperism; something wholesale, of which vast fortunes were made; something that occasionally rose like a sea, and did some harm and waste (chiefly to it-self), and fell again
> (157-8)

Dickens saw a more pernicious consequence of a single-minded devotion to fact, that in stifling Fancy, it stifled wonder, it stifled humanity in the child. (By nature all men desire to know, Aristotle stated as he began his meta-physics.) Chapter 8 began with an address to the reader: "Let us strike the Key-note again, before pursuing the tune " (49). The rest of the paragraph was the recollection of an incident in Louisa's life that had the tone of an event recalled

in an editorial: "When she was half-a-dozen years younger Louisa had been overheard to begin a conversation with her brother, one day, by saying 'Tom, I wonder'. . . ." From what was evidently the point of departure for some comment, Dickens went on rhetorically in his own person ("Never wonder" was direct address) to demonstrate that people would wonder:

> They wondered about human nature, human passions, human hopes and fears, the struggles, triumphs and defeats, the cares and joys and sorrows, the lives and deaths of common men and women! They sometimes, after fifteen hours' work, sat down to read mere fables about men and women, more or less like themselves, and about children, more or less like their own.
>
> (50)

Well for Coketown that they did; otherwise they would grow brutal and dangerous, a prospect that stirred Dickens to a Carlylean exhortation; direct address and second person verbs mark one of the more obvious editorials:

> Utilitarian economists, skeletons of schoolmasters, Commissioners of Fact, genteel and used-up infidels, gabblers of many little dog's-eared creeds, the poor you will have always with you. Cultivate in them, while there is yet time, the utmost graces of the fancies and affections, to adorn their lives so much in need of ornament; or, in the day of your triumph, when romance is utterly driven out of their souls, and they and a bare existence stand face to face, Reality will take a wolfish turn, and make an end of you.
>
> (162-3)

The moral which the editor spelled out in that editorial was embodied in the story, for instance in Bitzer's actions. The difference between the editorial and the "news" can easily be detected by comparing the magisterial tone of the editorial with Sleary's exhortation to Gradgrind: "You <u>mutht</u> have uth, Thquire. Do the withe thing and the kind thing too, and

make the betht of uth; not the wurtht!" (293).

Again and again, at every turn in Hard Times Dickens commented on its events to bring out their meaning or to stress the feature in its "news". Both in tone and as comment these passages can be called editorials.

Human-Interest Stories

The human-interest story was a feature of Hard Times. It was a mark of Dickens' journalistic style to play up the human side of events "to attract interest, centre attention and fascinate the emotions of the average reader."[5] His first published work, his sketches, were principally vignettes of London life. His Christmas tales made a special point of tugging at heart-strings. The Old Curiosity Shop was uniquely sentimental, but each of the novels had a scene analogous to the death of Little Nell - the executions in Barnaby Rudge, chapter 77; the immigrants dying at Eden in Martin Chuzzlewit, chapter 33; Paul's death in Dombey and Son, chapter 16, Dora's in chapter 53 of David Copperfield, Jo's in chapter 47 of Bleak House, Mr Dorrit's in chapter 19 of the second book of Little Dorrit, Carton's at the end of A Tale of Two Cities, Magwitch's in chapter 56 of Great Expectations, Betty Higden's in Our Mutual Friend (III, 8). American Notes had a touching story of a blind deaf-mute (chapter 4, 31-42). Although Dickens provided his readers with a number of kinds of human

interest - the eccentricity of a Captain Cuttle or Silas Wegg, romance (Caddy Jellyby and Prince Turveydrop in Bleak House, David Copperfield and Dora) the foreigner (Mademoiselle Hortense, Cavalletto), the extraordinary or exotic (the Grand Chartreuse in Little Dorrit, grave-robbing in A Tale of Two Cities) - the pathetic was his strong point.

In Hard Times, Stephen's death in the sixth chapter of the third book served to catch the interest, focus the attention and engage the emotions of the average reader. Right from the discovery of the bank robbery early in chapter 8 of book II, when suspicion fell on Stephen, since he had gone from Coketown before anyone was up the morning following the robbery, the reader's interest was roused in his whereabouts. This interest was sustained through the succeeding chapters as Bounderby hunted him first quietly and then publicly, was heightened when he did not appear after Rachael wrote for him to return, and was emphasized by the refrain "Where was the man, and why did he not come back?"[6] Clues that Tom Gradgrind was guilty of the robbery and was trying to throw the blame on Stephen, together with the fact that the M.P.'s "whelp" was a spoiled brat, had also been focusing the feature of the story, its theme that the times were "aw a muddle."[7] The lower class were blamed for the crimes of the middle class; "Show me a dissatisfied Hand, and I'll show you a man that's fit for anything bad" (184); and the middle class were warped by bad theories and a bad

education (c. 6). Finally, Stephen was found by Rachael and Sissy on a Sunday afternoon outing from Coketown back to nature, or what was left of it; the pleasant contrast with the mill town and the peace of the country scene made a pastoral setting that heightened the excitement that followed, while the emotional resonance of the passage with its suggestion of eternity focused the meaning of the events:

> Under their feet, the grass was fresh; beautiful shadows of branches flickered upon it, and speckled it; hedgerows were luxuriant; everything was at peace. Engines at pits' mouths, and lean old horses that had worn the circle of their daily labour into the ground, were alike quiet; wheels had ceased for a short space to turn; and the great wheel of earth seemed to revolve without the shocks and noises of another time.
>
> (265)

The sensational account of the discovery that he had fallen down Old Hell Shaft played up violent emotions, "a passion of tears and lamentations" (266), terrific screams: "Rachael, dear Rachael, good Rachael, for the love of Heaven, not these dreadful cries! Think of Stephen, think of Stephen, think of Stephen!" (267). This sensationalism was sustained through their frantic search for help ("Run, Sissy, run, in Heaven's name!" 267), the rescue party's descent into Old Hell Shaft (269) and the bulletin to the crowd waiting at the pit head, that he lived still:

> There was an universal cry of "Alive or dead?" and then a deep, profound hush.
>
> When he said "Alive!" a great shout arose and many eyes had tears in them.
>
> "But he's hurt very bad," he added, as soon as he could make himself heard again. "Where's doctor?"
>
> (270)

The suspense continued as the rescue party brought him up on the rope, "tightened and strained to its utmost" (271).

We do think of Stephen, of St Stephen the proto-martyr, as Dickens established the parallels between the two. "The pale, worn, patient face" - "the spectre of his old look" - recalled the face "looking like the face of an angel" as the deacon made his eloquent, vain plea to his brethren and the Sanhedrin, and his broken body recalled Stephen stoned to death.[8] His dying words recalled St Stephen's:

"Look up yonder, Rachael! Look above!"

> He fastened his eyes on heaven, and saw there the glory of God "I see heaven opening"

> "I ha' seen more clear, and ha' made it my dying prayer that aw th' world may on'y coom together more."

> "Lord, count not this sin against them."

> . . . he said to Rachael, looking upward at the star:
> "Often as I coom to myseln, and found it shinin on me down there in my trouble, I thowt it were the star as guided to Our Saviour's home. I awmust think it be the very star!"[9]

Just as Luke showed that Stephen's death was not in vain, for one thing leading to the conversion of Paul later on, Dickens in an editorial comment drew the conclusion his story invited. This was the fraternal union that both Hard Times and the conclusion of his Preliminary Word in Household Words had looked to: "The star had shown him where to find the God of the poor; and through humility, and sorrow, and forgiveness, he had gone to his Redeemer's rest." (274).

The death of ineffectual Mrs Gradgrind had some tragicomic moments - "she had positively refused to take to her bed; on the ground that if she did, she would never hear the last of it." (197). But the dominant note was sorrow: so far down "that she might have been lying at the bottom of a well, the poor lady was nearer Truth than she ever had been " (198). The blend of a smile and a tear that characterizes "human interest" Dickens used with considerably sophisticated art to bring out the feature of Hard Times. Mrs Gradgrind's whimsy was richly suggestive of a mad wisdom. "'I think there's a pain somewhere in the room,' said Mrs Gradgrind, 'but I couldn't positively say that I have got it '" (198). The reader has been given an awareness, an equally vague and all the more pointed awareness that Louisa suffered from an absence of heart. It was from an inarticulate desire to be the humane person her father had smothered because he was convinced by his arid, narrow utilitarianism. She noticed "not without a rising feeling of resentment" "that her sister's was a better and brighter face than hers had ever been " (199). Dickens evoked Mrs Gradgrind's death with characteristic skill: "Louisa saw her lying with an awful lull upon her face, like one who was floating away upon some great water, all resistance over, content to be carried down the stream " (199). In the

midst of the sorrow most adults will feel stirred by the evocation of a mother's death, Dickens focused the readers' attention and engaged their emotions in sympathy with the feature of his story. Perhaps we are tricked by the smile that Mrs Gradgrind's whimsy made shine through tears: "There is something - not an Ology at all - that your father has missed, or forgotten, Louisa " (199). The dominant emotion of sorrow rose again as Dickens put a period to the pathetic scene:

> It matters little what figures of wonderful no-meaning she began to trace upon her wrappers. The hand soon stopped in the midst of them; the light that had always been feeble and dim behind the weak transparency, went out; and even Mrs Gradgrind, emerged from the shadow in which man walketh and disquieteth himself in vain, took upon her the dread solemnity of the sages and patriarchs.
>
> (200)

The "something - not an Ology at all" that Mr Gradgrind had missed, he began to wonder about when Louisa fled to him under unbearable pressure from Mr Harthouse:

> "Some persons hold," he pursued, still hesitating, "that there is a wisdom of the Head, and that there is a wisdom of the Heart. I have not supposed so; but, as I have said, I mistrust myself now. I have supposed the head to be all-sufficient; how can I venture this morning to say it is! If that other kind of wisdom should be what I have neglected, and should be the instinct that is wanted, Louisa -"
>
> He suggested it very doubtfully, as if he were half-unwilling to admit it even now.
>
> (223)

To get so far had taken a night-long struggle that he would not have embarked on were it not for the catastrophe that had taken place, for when Louisa had tried to talk to him

about love in marriage he was unable to see the point (I, 15). Dickens suggested Mr Gradgrind's newly-awakened emotions in an unwonted hesitation in his speech:

> "My dear Louisa. My poor daughter." He was so much at a loss at that place, that he stopped altogether. He tried again.
>
> "My unfortunate child." The place was so difficult to get over, that he tried again.
>
> "It would be hopeless for me, Louisa, to endeavour to tell you how overwhelmed I have been, and still am, by what broke upon me last night."
>
> (221)

Dickens conveyed the pathos of Louisa's condition by her numbness; she commanded pity on her inability to feel, her inability even to sympathize with her father: "she could give him no comfort herein" (221); "though softened she was not in tears" (223); "she made him no answer" (223); "she made him no reply" (224). Dickens was faced with a difficulty, inherent in the conception of his tale, of making unemotional people interesting, a difficulty he tried to surmount in Louisa's characterization by making her keenly perceptive, reflective and proud. This characterization had a consequence, which Dickens turned to advantage in the action, that it thwarted any but the most selfless, enduring love - "a dull anger that she should be seen in her distress . . . smouldered within her" (224). The Gradgrinds' absence of heart renders them inept at best in personal relations, and at worst proud, angry, resentful, and (in Tom's use of his sister) ruthlessly calculating.

Dickens matched heartless utilitarians with generous-hearted entertainers, and made Sissy Jupe, the circus clown's daughter, their continuing presence in the Gradgrind household. She had been a poor pupil of the M'Choakumchild school, because she had a ready sympathy for the people in his examples, "but it [sympathy] was not in the figures at all " (57). Her tender heart made her sensitive to other people's feelings and discreet as well as warm in responding to them:

> ". . . I felt very uncertain whether you would like to find me here."
>
> "Have I always hated you so much?"
>
> "I hope not, for I have always loved you, and have always wished that you should know it. But you changed to me a little, shortly before you left home. Not that I wondered at it. You knew so much, and I knew so little, and it was so natural in many ways, going as you were among other friends, that I had nothing to complain of, and was not at all hurt."
>
> Her colour rose as she said it modestly and hurriedly. Louisa understood the loving pretence, and her heart smote her.
>
> (225)

Dickens continued to emphasize the pathetic in the scene until it reached a climax in the conclusion of the chapter which portrayed Sissy a saint in Louisa's devotion to her:

> Louisa raised the hand that it might clasp her neck and join its fellow there. She fell upon her knees, and clinging to this stroller's child looked up at her almost with veneration.
>
> "Forgive me, pity me, help me! Have compassion on my great need, and let me lay this head of mine upon a loving heart!"
>
> "O lay it here!" cried Sissy. "Lay it here, my dear."
>
> (226)

Though Childers and Kidderminster exercised a comparable power in dealing with Gradgrind, as we shall see, they attracted interest in the first place by their extraordinary, almost exotic appearance; Childers had a mass of dark hair, brushed into a roll all round his head, and parted up the centre:

> He was dressed in a Newmarket coat and tight-fitting trousers; wore a shawl round his neck; smelt of lamp-oil, straw, orange-peel, horses' provender, and sawdust; and looked a most remarkable sort of Centaur, compounded of the stable and the play-house.
>
> (29)

Kidderminster, "a diminutive boy with an old face," performed as the infant son of Childers, the Wild Huntsman of the North American Prairies, "carried upside down over his father's shoulder, by one foot, and held by the crown of his head, heels upwards, in the palm of his hand." "Made up with curls, wreaths, wings, white bismuth, and carmine" he looked a Cupid; "in private, where his characteristics were a precocious cut-away coat and an extremely gruff voice, he became of the Turf, turfy " (30).

Their circus slang heightened interest in them and helped centre attention on the diffence between them and the utilitarians Bounderby and Gradgrind:

> "Offered at the Garters four times last night, and never done 'em once," said Master Kidderminster. "Missed his tip at the banners, too, and was loose in his ponging."
>
> "Didn't do what he ought to do. Was short in his leaps and bad in his tumbling," Mr Childers interpreted.
>
> "Oh!" said Mr Gradgrind, "that is tip, is it?"
>
> "In a general way that's missing his tip," Mr E.W.B.

Childers answered.

"Nine oils, Merrylegs, missing tips, garters, banners, and Ponging, eh!" ejaculated Bounderby, with his laugh of laughs. "Queer sort of company, too, for a man who has raised himself."[10]

A moment later Kidderminster remarked perceptively that Gradgrind was "on the Tight-Jeff," that is, the tight-rope.

The circus-riders win our sympathy by their wit in setting down Bounderby. First they trimmed his pretensions: when he talked about knowing the value of time he meant he could make more money in his time than they in theirs, as his appearance indicated. To his habitual boast that he had raised himself, Cupid retorted: "Oh Lord! if you've raised yourself so high as all that comes to, let yourself down a bit " (31). And when Gradgrind then called him a very obtrusive lad: "'We'd have had a young gentleman to meet you, if we had known you were coming,' retorted Master Kidderminster, nothing abashed " (31). The information that Sissy's father had run away in his shame, and his fondness for her, tickled Bounderby's vanity:

"You may be astonished to hear it, but my mother ran away from me."

E.W.B. Childers replied pointedly, that he was not at all astonished to hear it.

(32)

After another windy boast from Bounderby, Childers told him to "give it mouth" in his own building: "Because this isn't a strong building, and too much of you might bring it down!" (33). He then turned his back on Bounderby and held the

rest of the conversation with Mr Gradgrind whom he had tried to conciliate from the first for the sake of Sissy.

Gradually the rest of Sleary's company insinuated themselves into the room, and were described and eulogized by Dickens. Dickens' use of a circus company to demonstrate heart was in the cards: year after year he had occasion, usually in a toast at the annual dinner of the General Theatrical Fund, to praise the self-forgetful generosity of show people.[11] Those in the tale were ready to do everything in their power to succour Sissy. Bounderby, on the contrary, when he grew impatient trod heavily on her feelings: "Here, what's your name! Your father has absconded - deserted you - and you mustn't expect to see him again as long as you live " (37). The circus were outraged and Sleary warned him to cut it short and drop it lest these people, good-natured but quick in their movements, should pitch him out the window (37). Gradgrind offered to help her: "I am willing to take charge of you, Jupe, and to educate you, and provide for you " (38). But he made his offer so gracelessly, in particular with the stipulation that she communicate no more with any of her friends in the Horse-riding, that his real heartlessness appeared: she was really to be a test and example of his theories. In contrast Sleary's offer to apprentice her was all heart. But she accepted Gradgrind's when he pointed out that it would enable her to have the education her father had

wanted her to have. Still the company were more warm-hearted in parting from her than Gradgrind in taking her with him: "'Now, Jupe,' said Mr Gradgrind. 'If you are quite determined, come!'" (40). "They brought her bonnet to her, and smoothed her disordered hair, and put it on." Each one embraced and kissed Sissy who wept.

F.R. Leavis has noted how the Horse-riding symbolized Dickens' intentions in the work.[12] In journalistic terms it was a human-interest story that caught the reader's interest, focused his attention and engaged his sympathies on the side of the feature. In Hard Times that meant on the side of Fancy and Heart: people could not always be working, or learning, was Sleary's philosophy; they had to be amused. When he asked that Gradgrind make the best of them, not the worst, he was speaking for all artists and he represented all men.

Cartoons

Dickens' journalistic style included pieces that might best be termed cartoons, since nothing was allowed to detract from the simple unity of the subject, so that the reader could not fail to get the point made in the piece. Ralph O. Nafziger wrote: "Effective cartoons deal with a single idea, and any line or word which detracts from the simple unity of the subject is superfluous."[13] In Hard Times

Dickens used cartoons as a means of emphasizing the feature and so making his point to his readers: the characters and situations in the novel were cartoons because through simplification Dickens made a point about the events he recounted. Mr Gradgrind was portrayed as a man without imagination, engrossed in "Ologies" or collections of data and simple-minded conclusions drawn from them. Mr Bounderby was a blusterer; Slackbridge a big mouth; Mrs Sparsit a busybody. Like the characters, the situations of the tale were simplified (which has offended experts in economics, education, unionism): the M'Choakumchild school taught only useful facts; the mill-operator could see no good in the operatives; the union members followed directives to a T. Examining some of those, we shall see that they are in effect cartoons in a newspaper novel.

Driven by the need to sustain interest with small portions of a long work, Dickens adopted a journalistic style for instalment writing, and learned how his embarrassment might lead to an achievement. As we have already seen he suffered from the restrictions that serial publication imposed. Something had to happen in each instalment - the action brought forward, new characters introduced, a new turn given to events - but he had only nine columns of Household Words in which to present it. He learned that this meant making events and characters speak for themselves, briefly and simply: there was no space to shade characters or give

a sensitive reading of events.[14] No doubt his taste for hyperbole and his admiration of Hogarth helped lead him to the form. His experience as a journalist and editor influenced him. The coming of the telegraph, the rise of the newspaper, mass audiences - all had an effect. In a word there were plenty of causes to account for a "cartoon style" in Dickens' "newspaper novel".

To make the cartoon of Bounderby, Dickens used a variety of literary techniques - description, rhetoric, poetic creation. He pictured him as a balloon "with a great puffed head and forehead, swelled veins in his temples and such a strained skin to his face that it seemed to hold his eyes open, and lift his eyebrows up" (14). Rhetorically, Dickens conveyed a windy boaster in Bounderby's tone and figures of speech. Bounderby always spoke in a loud, assertive way:

> "I hadn't a shoe to my foot. As to a stocking, I didn't know such a thing by name. I passed the day in a ditch, and the night in a pigsty. That's the way I spent my tenth birthday. Not that a ditch was new to me, for I was born in a ditch".
>
> (15)

The paragraph following these emphatic claims added Mrs. Gradgrind's reply in a phrase at the end of a long sentence describing the "little, thin, white, pink-eyed bundle of shawls," so that her diffident tone was clear - "Mrs. Gradgrind hoped it was a dry ditch?" Bounderby's reply, a flat contradiction, seemed to cut her off. In its very

emphasis it was an attack, as all his assertions always were:

> Mrs Gradgrind meekly and weakly hoped that his mother -
> "My mother? Bolted, ma'am!" said Bounderby.
> Mrs Gradgrind, stunned as usual, collapsed and gave it up.
>
> (15)

Sometimes he contrived to make Bounderby's emphasis sound like a counterattack: "How I fought through it, I don't know " (15). Dickens used a host of rhetorical means to make Bounderby's speech so emphatic - interruptions, ejaculations, half-sentences, imperatives, rhetorical questions, exclamations, emphatic words, italics, abundant first personal pronouns, as well as similes, metaphors (brassy speaking-trumpet of a voice), oxymoron (the Bully of humility), alliteration (I passed the day in a ditch).

Bounderby saw traces of "turtle soup, venison, and gold spoon" in Stephen's problems, a slogan Dickens regularly put in Bounderby's mouth (70, 76, 126, 152). The cartoon brought out Bounderby's complex function arising out of the socio-economic aspect of the tale, for he was a bully to be deflated just as the evils of industrialization, in Dickens' view, were caused by bad men who must be corrected or removed from power that all men might live and work together in justice and harmony. Hard Times was a tract "For These Times" in focusing on remediable evil. Nevertheless it recognized the mystery in the ungrateful sons, Bounderby and Tom (in his irredeemable meanness so unlike Louisa), in the fate of Mrs Sparsit, Harthouse, Stephen,

and Rachael, and most of all in Bitzer's apparently assured "success"; the mystery was present in the tale, and passed over to affirm the power of Fancy and Heart.

Mrs Sparsit was not a very dangerous villainess, and though she was also the occasion for Louisa's crisis and Bounderby's confusion, her main role was indicated by his jibe at her nose when he turned her off.[15] The business which Mrs Sparsit minded was her own, but she pried into the affairs of Mr Bounderby, Louisa, Tom (115-7), James Harthouse. Her rooms above the bank with a window overlooking the main street suited her activity: she poked her nose into other people's business, not omitting their waste paper (113). Curiosity killed the cat, children learn; in Dickens' simple tale the busybody eventually poked her nose in where it got caught: when she ferreted out the mysterious old woman of the Bank Robbery, she found, to Mr Bounderby's acute embarrassment, his devoted, admiring mother whom he had often traduced. She received her reward from Bounderby; their exchange of insults was in the tradition of farce and a satisfaction for the reader, but Dickens had gone a long way towards evening the score against her, by means of a cartoon series when she went to spy on Louisa and Harthouse (II, 11), for in it she was too ridiculous to be dangerous - "With her dark eyes and her hook nose warily in advance of her, Mrs Sparsit softly crashed her way through the thick undergrowth" "bending low among the

dewy grass" "heedless of long grass and briers: of worms, snails, and slugs, and all creeping things that be" (210).

> Mrs Sparsit's white stockings were of many colours, green predominating; prickly things were in her shoes; caterpillars slung themselves, in hammocks of their own making, from various parts of her dress; rills ran from her bonnet, and her Roman nose.
>
> (212-3)

> Wet through and through: with her feet squelching and squashing in her shoes whenever she moved; with a rash of rain upon her classical visage; with a bonnet like an over-ripe fig; with all her clothes spoiled; with damp impressions of every button, string, and hook-and-eye she wore, printed off upon her highly connected back; with a stagnant verdure on her general exterior, such as accumulates on an old park fence in a mouldy lane; Mrs Sparsit had no resource but to burst into tears of bitterness and say, "I have lost her!"
>
> (214)

The figure of Mrs Sparsit, the description or picture, the excited cadences and the language Dickens used, were alike extravagant and amusing. Her curiosity was embodied in the snippets of dialogue she overheard, the incomplete information that she filled out with her prurient imagination. At the opposite pole from Sissy, Mrs Sparsit did not care about anyone but herself, really - an attitude Dickens made both real and absurd by making her part in the events of Hard Times into a cartoon.

Slackbridge was merely sketched in. His high-flown rhetoric - nobody's language and not the least bit real or convincing - could not create a character in the tale. The description of him likewise lacked Dickens' characteristic concrete detail (he was not so honest, he

was not so manly, an ill-made, high-shouldered man, 138).

He remained a flourish of words on a page:

> Oh my friends, what but this did I tell you? Oh my fellow-countrymen, what warning but this did I give you? And how shows this recreant conduct in a man on whom unequal laws are known to have fallen heavy? Oh you Englishmen, I ask you how does this subornation show in one of yourselves, who is thus consenting to his own undoing and to yours, and to your children's and your children's children's?
>
> (141)

The power he was supposed to exercise was never embodied in the tale: compared to the mobs in Barnaby Rudge and A Tale of Two Cities, the trade union meeting did not exist, and the reader was merely told about its enthusiasm (138) or about the "silent treatment" they gave Stephen. The union in Hard Times was part of a cartoon. Slackbridge was not a character in the tale, then, but he was a cartoon which emphasized another response to Hard Times - as inhuman, unimaginative and heartless as Bounderby's, but in the opposite direction.

The companion piece to the caricature of the mill-operator was the cartoon of Mr Gradgrind, M.P.: they were alike in being devoid of sentiment. But whereas Mr Bounderby was so boastful he was little more than a big wind, Mr Gradgrind was so devoted to Fact he was nearly an abstraction. Hard Times opened with a cartoon of Mr Gradgrind as a square in a box "the plain, bare, monotonous vault of a schoolroom." First and most obviously, the picture Dickens drew of him

was of a square, square forefinger, square wall of a forehead, bristling hair, square coat, square legs, square shoulders. Secondly, Dickens' rhetoric supported the idea and the picture with a paragraph of square construction, in particular four parallel sentences - "the emphasis was helped by the speaker's square wall of a forehead The speaker's mouth . . . voice . . . hair" The parallelism extended further, for two short, perfectly parallel sentences were framed in two longer roughly parallel sentences framed by two sentences that seemed parallel in the context, so that the paragraph seemed squared off by a sentence parallel to the opening. Once again, besides pictorially, rhetorically the paragraph is square. Thirdly, Mr Gradgrind was created square by poetic means, by the total effect of Facts, a square look and a series of rhetorical straight lines - all of it abstract and vigorous. After that the hearty businesslike tone of the first paragraph of the second chapter, in which Mr Gradgrind was imagined as introducing himself, continued the cartoon.

He remained a figure in outline throughout the tale, though Louisa's flight to her home and father, and Tom's utter meanness, stirred some humanity in him. Finally, the cartoon of Gradgrind worked: from its first appearance it brought out the feature by emphasizing how totally unattractive man is, without Fancy or affection.

These cartoons were another aspect of Hard Times that marked it as newspaper. Because Dickens' periodical publication exacted a special kind of writing suited to limited space and rapid, succinct development with strong effects, he emphasized the meaning of the events he recounted with caricature. Other caricatures besides those we have examined were James Harthouse a dilettante; Tom Gradgrind a spoiled brat; Bitzer a calculating machine; Stephen a "heart of oak"; Rachael a constant woman; Sissy a tender heart. This simplification of character and situation, which might be considered a weakness or failure in a novel of psychological realism, in the light of the way Hard Times was published and of its success, might better be considered a strength of Dickens' newspaper.

2. LEAD AND HEADLINES

The news feature of any story is the most interesting or significant aspect which it contains. It is the fact which should be the basis for the top deck of the article's headline. The feature is emphasized by placing it first in the lead. The first phrase of the lead, sometimes called the "show window" of the story, should direct the reader's attention to this feature.[1]

"Now, what I want is, Facts " (1). With the first short sentence of Hard Times Dickens made clear to the reader that Facts were the core of hard times, that these times were hard, calling for a polemic against the state of affairs, and that better times would leave room for the play of Fancy. The title Hard Times For These Times indicated the nature of its "utilitarian" world, that it was a bad world. The title of the story was the equivalent of a headline, for a good headline should advertise and summarize its story, or conversely a good advertisement is a headline that compels attention and arouses curiosity.[2] Next, when Dickens gathered the instalments of Hard Times into one volume he divided it into three parts: book I, Sowing; book II, Reaping; book III, Garnering. These titles are like the second deck of a headline which makes the first deck more specific.[3] Besides

these he added chapter titles, and later, when he brought out the Charles Dickens Edition of his works in 1868, he substituted headings for the title of the novel on the right hand page.[4] Chapter titles and page headings function like the third and fourth decks of headlines, giving further details of the story.[5]

The title of book I evidently led to the title of book II; together they recalled St Paul's word in Galatians 6, 8: Whatsoever a man soweth that he shall also reap. Sowing and Reaping could be a commonplace pairing without weighty moral overtones except that a number of other titles made biblical allusions. The title of the first chapter made ironical use of an allusion to Our Lord's rebuke to Martha, that one thing was needful, for he was referring to contemplation, but Mr Gradgrind urged that "facts alone are wanted in life."[6] Chapter 2, Murdering the Innocents, alluded to Herod's slaughtering the little children of Bethlehem as he tried to make sure he killed the Messiah, the King of Israel, told in the second chapter of Matthew, verse 16:

> Then was fulfilled that which was spoken
> by Jeremy the prophet, saying,
> In Rama was there a voice heard, lamentation,
> and weeping, and great mourning, Rachael weeping
> for her children, and would not be comforted,
> because they are not.

The children were innocent victims of the fear, power and ruthlessness of a tyrant unable to imagine a spiritual

kingdom, of a monster whose violence could not eliminate the threat anyway. Jesus escaped to triumph at last just as Heart and Fancy escaped M'Choakumchild, in the person of Sissy; the other children, including Bitzer and Tom, were victims, but no power could triumph over the Creator's. The chapter title brought out the feature just as a headline should, both catching attention and condensing the meaning: "As in stories using summary leads, the most important facts are told first and these facts explained, if necessary, or less important ones added in succeeding decks."[7] The first chapter of the third book, Another Thing Needful, echoed the opening and its allusion, to focus on Mr Gradgrind's beginning to wonder if there was a wisdom of the Heart as well as the Head (223), at the same time that it brought the weight of the allusion to bear on the question.

The titles of the fourth and fifth chapters of the third book, Lost and Found, link up to focus their richly ironical allusiveness, centring on the parables of losing and finding in Luke 15, especially that of the prodigal son - "thy brother was dead, and is alive again and was lost and is found." The chapter titles work like the headlines Luxon proposed for successive days of the Judith Coplon spy trial that people were following closely in 1949:

J U D Y G L U M and C O P L O N G U I L T Y .[8]

The first set up the impact of the second, which also

reflected back to throw light on and focus the first: they are correlatives. For in Lost, Stephen was missing, but sought as the one who had plundered Bounderby (173), who was in fact the ungrateful son of the widow Pegler. The reversal in Dickens' tale, of the roles and values of the parable, was filled out in Found, when Mrs Sparsit brought back Mrs Pegler as the robber, and so forced her to confront her son. The actual prodigal who had committed the robbery was Tom Gradgrind but Bounderby was like him in his mean ingratitude. Finally Stephen was the real prodigal whose return would be a cause for making merry. That expectation showed up Bounderby's meanness in rebuffing his mother as well as Tom's in trying to throw the blame on Stephen. Crisp titles focused and underlined the feature, the heartlessness of the "utilitarians". They were good headlines in catching the reader's interest and telegraphing the story.

Strictly speaking, a newspaper headline does not, and cannot tell the story, which will require columns of elaboration. Rather, it indicates the feature that the lead will introduce. The lead serves to summarize the story by answering the questions who, what, when, where, and often why and how; and it serves to emphasize the newsworthy event.[9] Establishing the tone of Hard Times, the first

chapter was a kind of lead. Some basic facts were not given till chapter 4, Key-note, with its description of Coketown and its life, and the significance of the story was repeated in chapter 8, Never Wonder: "Let us strike the key-note again, before pursuing the tune " (49). Hard Times fits the category of chronological account, "the simplest way to maintain suspense," with a "teaser" lead "which reveals just enough to indicate the character of the story, to promise the reader something, and to lead him on into the body of the tale."[10]

Headlines emphasize the feature in the lead. Dickens used chapter titles and page headings as third and fourth decks to help the reader grasp his emphasis. So the title of the chapter following Murdering the Innocents, A Loophole, condensed several aspects of the chapter; first, it was possible for some children to escape the deadening effects of the Gradgrind philosophy and the M'Choakumchild school, for even Thomas and Louisa Gradgrind were among the children peeping through loopholes to see the circus; secondly, through that loophole they escaped from Facts to Fancy; and thirdly, along with the allusion to Matthew 2 in Murdering the Innocents, A Loophole implied that the child who escaped was the child of God. A page heading, "The touch of nature", underlined the unnaturalness of the "utilitarians' and hinted the inevitable triumph of Fancy and Heart over

Facts and Head that was to be realized in the course of the story.

Similarly in the following chapter, Mr Bounderby, the page heading "An autobiography" contained a hint that Mr Bounderby's education as he described it was fiction, his own composition, a hint supported by his loud, bragging tone that protested too much and by the page heading "Bounderby's penetration and advice", since its irony put Bounderby in an unfavorable light. The same tone occurred at the next page heading which referred to him, in chapter 6, Sleary's Horsemanship - "Mr Bounderby is instructed in terms of art". Dickens adopted this tone in all his head-lines referring to Bounderby; in view of Bounderby's and Gradgrind's failure, they took on the cast of jeering at utilitarianism. So in chapter 8, Never Wonder, he used the page heading, "Unmanageable thoughts", to underline the unnaturalness of Gradgrindery: "I have such unmanageable thoughts," returned his sister, "that they <u>will</u> wonder " (53). The title of the next chapter, Sissy's Progress, was non-committal, as was its first page heading, "Statis-tics", (unless it was read ironically) but the second page heading of the chapter, "Sissy's story", resolved the ambi-guity by underlining the part fancy played in her life - as the chapter unfolded it became obvious that the titles Sissy's Progress, and "Statistics", were underlining the

ironical drift of the story.

Chapter 10 which introduced Stephen Blackpool contained the excited page headline "Back again!" In what was perhaps an attempt to galvanize into life a limp character and melodramatic events, Stephen's portion of the tale had sensational headlines: "Stephen's cross", "The only way out", "Looking beyond the gulf", "Stephen cast out", "The wind rises", "All a muddle", "The old woman again", "Alive!" The title of chapter 11, No Way Out, signaled his misery which was further emphasized by the page heading, "Stephen's cross". This was the first of several biblical allusions that underlined the parallels between Stephen Blackpool and Stephen the martyr; a page heading of book II chapter 4, Men and Brothers - "Stephen cast out" - drew a parallel between his treatment by the union and the martyr's by his brethren; a page heading in book III chapter 6, The Starlight - "Stephen's dying prayer" - emphasized the parallel between Stephen Blackpool's Christlike charity for his persecutors and Stephen the martyr's.

The Old Woman, the title of the next chapter, linked her with Bounderby typographically, following immediately on a chapter with Bounderby, but the cryptic page heading - "The old woman on her pilgrimage" - teased the reader with more mystery. A page heading in the next chapter - "Looking beyond the gulf" - was sensational as well as mysterious.

The page heading, "Broad hints", in chapter 14 might have warned a too-relaxed reader that gentler hints were to be found if he were more attentive. So, frequent reference to Coriolanus suggested that Dickens intended to enrich the portrayal of Mrs Sparsit, through allusion, with traits created in Shakespeare's play.[11] That was what gave depth to the page heading in the first chapter of the second book, "Mrs Sparsit on the people", which was printed over the paragraph:

> "It is much to be regretted," said Mrs Sparsit, making her nose more Roman and her eyebrows more Coriolanian in the strength of her severity, "that the united masters allow of any such class-combinations."
>
> (114)

The other page heading of the chapter, "Bitzer takes a moral view of himself", directed attention to the totally self-interested meanness he expressed in congratulating himself on earning money by spying, on spending it only on himself, on spending it only on necessities, and in gloating over the deficiencies of others. It hovered between irony and jeering at utilitarianism, like other comments from the author. (He was clearly and strongly present in all titles and headings of course: for instance, Stephen's "Aw a muddle" became "All a muddle" in the page heading.) Other instances of this overtone, which Dickens sounded throughout the work, are these page headings: "The Coketown institutions", chapter 5; "A lady housekeeper" and "Gentility

and Humility", chapter 7; "A professional leader" (Slackbridge), II, 4; "Mr Bounderby's retreat", II, 7; "Mrs Sparsit takes a captive", III, 5.

"'Loo, Mr James Harthouse'", a page heading of the second chapter of the second book, was dramatic, expressed Bounderby's uncouth, aggressive attempt to domineer over Louisa, and conveyed that it was through her husband she was thrown in the way of her would-be lover.[12]

A number of titles were paired for a cumulative effect: chapters 4 and 5 of book II, Men and Brothers, Men and Masters, chapters 2 and 3 of book III, Very Ridiculous, Very Decided. The titles and headings of chapters 7 and 8, book II, were thoroughly parallel. As Explosion followed on Gunpowder, so "Mr Bounderby's burst" followed on "Mr Bounderby's retreat". "James Harthouse in confidence" put in focus his insinuating manner, in this instance as he tried to worm his way into Louisa's affections with his knowledge of her brother's debts and ingratitude. The title of the parallel part of the next chapter - "Who did it?" - asked a question, even though Bounderby was so positive that Stephen and some accomplices were guilty. It was also parallel to Harthouse's confidences about Tom in the previous chapter. Correlatively they helped strengthen the reader's suspicions of Tom. These were confirmed by the correlative third headings of the chapters: "Unnatural conduct" in the first

chapter of the pair, stressed Tom's ingratitude, heightened the reader's suspicion that he was the real robber, and answered the question "Who did it?" by convicting him of an unnatural act; "Tom has nothing to tell", then, comes in at the end of the series of headline hints to underline for the reader, by means of the rhetorical figure of preterition, the point Dickens was making in Louisa's vain attempt to win Tom's confidence - that he was guilty of subterfuge, heartless ingratitude, and theft.

The titles of the last three chapters of book II - "Mrs Sparsit's Staircase", "Lower and Lower", "Down" - linked them to build up melodramatic suspense and excitement through two numbers of Household Words:

> Now, Mrs Sparsit was not a poetical woman; but she took an idea in the nature of an allegorical fancy, into her head. Much watching of Louisa, and much consequent observation of her impenetrable demeanour, which keenly whetted and sharpened Mrs Sparsit's edge, must have given her as it were a lift, in the way of inspiration. She erected in her mind a mighty staircase, with a dark pit of shame and ruin at the bottom; and down those stairs, from day to day and hour to hour, she saw Louisa coming.
>
> (201-202)

Toward the end of the first of these chapters (which closed the Household Words instalment of 8 July, 1854) Dickens added the heading "Coming down the staircase". The next chapter, and number, began: "The figure descended the great stairs, steadily, steadily; always verging, like a weight in deep water to the black gulf at the bottom " (206). It recounted Louisa and Harthouse's "tryst" that Mrs Sparsit

observed when she went snooping in Bounderby's garden, the cartoon we have already seen, which Dickens ironically headed "Mrs Sparsit's triumph". (It concluded: "Mrs Sparsit had no resource but to burst into tears of bitterness and say, 'I have lost her!'" 214.)

The second book ended sensationally as Louisa revealed to her father the failure of her marriage and her meeting with Harthouse, and cursed her training, in a passage headed "Great failure of the House of Gradgrind". A scene of overwraught emotions and extravagant language concluded, under the heading "Shipwrecked" -

> He tightened his hold in time to prevent her sinking on the floor, but she cried out in a terrible voice, "I shall die if you hold me! Let me fall upon the ground!" And he laid her down there, and saw the pride of his heart and the triumph of his system, lying, an insensible heap, at his feet.
>
> (219)

These titles and headings were as sensational as the story at this point. That they sound like newspaper headlines is an indication of Dickens' journalistic style. The rapid fire of his headlines galvanized Hard Times into excitement: sometimes peppy, sometimes sensational, always succinct, they were charged with meaning through Dickens' use of rhetoric and allusion. They helped meet the need arising out of periodical publication, for sustained, informed interest in the story. Summarily, Dickens achieved this because his titles and headings were headlines that underlined the feature brought out by the lead.

3. BLOCK DEVELOPMENT

"'Block' paragraphs, each a separate unit without transitions connecting it to that which precedes or follows, are employed as much as possible in the body of the story."[1] In Hard Times the feature brought out by the lead and emphasized by the headlines was developed in blocks of narrative. As we have seen, it had been over thirteen years since Dickens had published a story in weekly instalments. In fact at the head of the first number plan he wrote: "Write and calculate the story in the old monthly Nos."[2] As we noticed in the previous chapter, the exposition was not completed until chapter 8, the last of the first "monthly part", which its opening sentence indicated: "Let us strike the key-note again, before pursuing the tune " (49). Similarly each of the monthly units was marked by the completion of an important stage of the action. The second ended with Louisa's marriage to Bounderby, where Dickens ended the first book, Sowing. The third monthly unit ended with Stephen Blackpool's leaving Coketown, driven out as unco-operative by union and management, and the fourth

concluded book II, Reaping, with the breakdown of Louisa's marriage, obviously parallel to the ending of the second part. The division into books was the more remarkable since it was not into quantitative thirds, for though the last four instalments were longer, book III was still only three quarters the length of the others.

Dickens arranged the material of his monthly units into chapters which he then distributed into weekly issues.[3] His way of dividing his material was partly a method of keeping up varied interest. He attached great importance to the division and arrangement of "a compactly written and artfully devised story"[4] for serial publication:

> "There must be a special design to overcome that specially trying mode of publication," he wrote to Mrs Brookfield, February 26, 1866, in explanation of refusal for All the Year Round of a tale of hers that he found mainly excellent, "and I cannot better express the difficulty and labour of it than by asking you to turn over any two weekly numbers of A Tale of Two Cities, or Great Expectations, or Bulwer's story, or Wilkie Collins's or Reade's . . . and notice how patiently and expressly the thing has to be planned for presentation in these fragments."[5]

Dickens' correspondence with Wills in August, 1854, about the difficulties in publishing Mrs Gaskell's North and South was concerned with the practically insoluble problems of the quantity and division of the material.[6] In October he was not surprised to learn that sales were dropping: "Mrs Gaskell's story, so divided, is wearisome in the last degree."[7] Ten years later when he was publishing another of her stories

in his periodical he sent instructions for dividing it:

> The 3rd portion - consists of chapters 7 and 8.
>
> The 4th portion begins with the printed slip, numbered 27.
>
> Turn the slips over, until you come to the one numbered 32. At the end of the first paragraph, after the words "happened at a sadder time," insert Chapter X. - which will then begin "Before the June roses were in full bloom."[8]

Dickens' skill grew in this as in other aspects of his craft, and by the time he wrote Great Expectations his art hides its art, in the classical dictum, so that the reader does not notice the pain it cost him - "nobody", he wrote Forster, "can imagine what the difficulty is without trying."[9]

Early in his career Dickens offered an explanation of Oliver Twist. In view of his practice we suspect that the jocular tone of his analysis and his deprecatory posture were designed to tease the interest of the reader suspicious of theory, not to disown the art, which is at work there as everywhere in his journalistic style of writing. It was surely mock apology to compare the alternation of tragic and comic scenes, to the layers of red and white in a side of streaky well-cured bacon:

> The hero sinks upon his straw bed, weighed down by fetters and misfortunes; and, in the next scene, his faithful but unconscious squire regales the audience with a comic song.
>
>
>
> Such changes appear absurd; but they are not so unnatural as they would seem at first sight. The transitions in real life from well-spread boards to death-beds, and from mourning weeds to holiday garments, are not a whit less startling; only there, we are busy actors, instead of passive lookers-on.

As we noted in the previous chapter it is standard journalism to use chronological development to maintain suspense in news narratives.[10] Dickens built Hard Times chronologically, but in blocks. Some chapters were connected narratives, others merely seemed to be, as chapters 3 and 4. Chapter 3 ended - ". . . as if Mr Bounderby had been Mrs Grundy." - and chapter 4 began - "Not being Mrs Grundy, who was Mr Bounderby?" Yet this was not a narrative but an editorial link: at the end of chapter 3 Mr Gradgrind was leading Tom and Louisa home from the circus to Stone Lodge; but they did not re-appear for pages; chapter 4 began with a description of Bounderby, and a lengthy monologue by him punctuated by Mrs Gradgrind's attempts to converse with him (14-17).

Chapter 7 was a separate block that introduced Bounderby's establishment presided over by Mrs Sparsit, the day after the events of the previous chapter. Two pages of description and editorial comment introduced a breakfast conversation between them in which the reader learned that Sissy Jupe had spent the night there while Mr Gradgrind slept on his offer to take her into his house. He arrived with Miss Gradgrind, having decided to give himself the satisfaction of having Sissy strictly educated: "You will be a living proof to all who come into communication with you, of the advantages of the training you will receive.

You will be reclaimed and formed " (47). When he found that she had been in the habit of reading to her father "about the Fairies, Sir, and the Dwarf, and the Hunchback, and the Genies" he hushed her: "Never breathe a word of such destructive nonsense any more " (48). Finally, three brisk sentences disposed of the Gradgrinds, Bounderby and Mrs Sparsit, closing the episode and the chapter.

The next chapter, Never Wonder, began with an editorial urging that wonder was inevitable despite M'Choakumchild and his school and all the institutions of Coketown. To clinch the point the editorial invoked the appetite of the Coketown public for fables, for Defoe and Goldsmith (part of Dickens' boyhood reading) at the public library.[11] The rest of the chapter embodied these ideas in a conversation between Tom and Louisa Gradgrind sometime after the previous chapter. It was followed in the next chapter by an account of Sissy "in the first months of her probation" - the beginning of a new block of narration.

In the middle of the fifth instalment (29 April, 1854) Dickens introduced Stephen Black_pool in a chapter that was independent of the previous chapter in time and place (apart from being set in another part of Coketown). It began with a description of the man and the slum where he lived, introduced by an editorial paragraph:

"I entertain a weak idea that the English people are as hard-worked as any people upon whom the sun shines. I acknowledge

to this ridiculous idiosyncrasy, as a reason why I would give them a little more play.[12]

The chapter ended with Stephen sitting up in his room as his depraved wife occupied his bed. Again there was a break as the next instalment began with an account of Stephen at the mill the following day, introduced by a brief paragraph of impressionistic description:

> The Fairy palaces burst into illumination, before pale morning showed the monstrous serpents of smoke trailing themselves over Coketown. A clattering of clogs upon the pavement; a rapid ringing of bells; and all the melancholy mad elephants, polished and oiled up for the day's monotony, were at their heavy exercise again.

Chapter 14, the Great Manufacturer, jumped over time and place to conclude the seventh instalment. It began by skipping quickly over some years: "Time passed Thomas on in the mill, while his father was thinking about it, and there he stood in a long-tailed coat and a stiff shirt-collar " (90). It ended with Louisa standing at the door of Stone Lodge meditating on her future.

The next instalment began in Mr Gradgrind's Observatory the following morning. Dickens introduced the story with a paragraph of editorial comment. Not only the tone and content but also the imaginative art of the passage mocked the utilitarianism that followed, in the conversation especially. For Mr Gradgrind talked to Louisa about facts and figures in his precise dry tones, dismissing love as "fanciful, fantastic or

(I am using synonymous terms) sentimental " (98). His learning sounded trivial beside her thoughtful, pointed questions. Dickens described her speaking - "with great deliberation" "in a steady, straight way" "in her quiet manner" - but he also embodied her tone in her words:

"What do you recommend, father," asked Louisa, her reserved composure not in the least affected by these gratifying results, "that I should substitute for the term I used just now? For the misplaced expression?"
(99)

"No, father," she returned, "I do not."
(99)

"Father, I have often thought that life is very short." - This was so distinctly one of his subjects that he interposed.
"It is short, no doubt, my dear. Still, the average duration of human life is proved to have increased of late years. The calculations of various life assurance and annuity offices"
"I speak of my own life, father."
(100)

So their exchange proceeded, a dance in which Mr Gradgrind moved like a mechanical man - quickly enough, but awkwardly, gracelessly, without heart. But Louisa had the warmth and intensity of flesh and blood; she had a heart. This was conveyed effectively by an allusion to John 21, 15-17:

So when they had dined, Jesus saith to Simon Peter, Simon, son of Jonas, lovest thou me more than these? He saith unto him, Yea, Lord; thou knowest that I love thee. He saith unto him, Feed my lambs.
He saith to him again the second time, Simon, son of Jonas, lovest thou me? He saith unto him, Yea, Lord; thou knowest that I love thee. He saith unto him, Feed my sheep.
He saith unto him the third time, Simon, son of Jonas, lovest thou me?

Shortly before, Peter had jumped into the water and scrambled ashore to reach his Master, just as he had run to the empty tomb. But through the dialogue there came the ache of Peter's triple denial symbolically present in the triple question and answer; the words were charged with emotion, with heart. Louisa's triple question, simple, direct, weighty, throbbed with the ache of love denied; the rather stylized expression suited the context, while the allusion conveyed feeling, appropriately intense:

> "Father," said Louisa, "do you think I love Mr Bounderby?"
>
> Mr Gradgrind was extremely discomfited by this unexpected question. "Well, my child," he returned, "I - really - cannot take upon myself to say."
>
> "Father," pursued Louisa in exactly the same voice as before, "do you ask me to love Mr Bounderby?"
>
> "My dear Louisa, no. No. I ask nothing."
>
> "Father," she still pursued, "does Mr Bounderby ask me to love him?"
>
> (97-8)

The vignette is worth dwelling on as an admirable literary creation but it is particularly useful for showing how Dickens could convert a literary problem into an achievement. Weekly publication did not permit leisurely development of a character and situation: each number required meaningful incident that would sustain interest. This reinforced Dickens' preference for dramatic writing: let the characters and incidents speak for themselves, was his counsel.[13] Yet even that expression was restricted by space: he pressed Mrs Gaskell to cut the long dialogue at the beginning of North and South; though he wanted to

publish Adam Bede, it resisted condensation.[14] The method he himself used was partly to schematize character and event, partly to enrich these by means of allusion. But it is precisely journalistic writing to report the bare facts in words ready-charged with meaning. That Dickens did more than that in the blocks of narrative that developed his story, was partly due to his skill as a journalist - his keen eye, his nose for a story, his craft - and partly due to his sensibility and creativity. They were demonstrated in his account of Louisa's marriage. Besides being an effective instalment, the episode supported Dickens' diatribe against dry-as-dust utilitarianism, was a turning point in the story, and looked forward to his conclusion, which was a panegyric of selfless love.

The transition, in the middle of the eleventh instalment, from the fourth to the fifth chapter of the second book, illustrates the way Dickens laid his blocks of narrative side by side without connecting them grammatically or by any other literary means than their being parts of the same story; that is, this illustrates journalistic block development. Bitzer stopped Stephen in the street to tell him that Mr Bounderby wanted to speak to him. Chapter 4 ends:

> Stephen, whose way had been in the contrary direction, turned about, and betook himself as in duty bound, to the red brick castle of the giant Bounderby.
>
> (145)

Chapter 5 begins:

"Well, Stephen," said Bounderby, in his windy manner, "what's this I hear? What have these pests of the earth been doing to you? Come in, and speak up."

It was into the drawing-room that he was thus bidden.

(146)

Besides rapid development of the narrative, journalistic treatment here conveyed Stephen's immediate response and Bounderby's brusqueness. The point was pursued in what followed:

"Now," said Bounderby, "speak up!"

After the four days he had passed, this address fell rudely and discordantly on Stephen's ear. Besides being a rough handling of his wounded mind, it seemed to assume that he really was the self-interested deserter he had been called.

"What were it, Sir," said Stephen, "as yo were pleased to want wi' me?"

"Why, I have told you," returned Bounderby. "Speak up like a man, since you are a man, and tell us about yourself and this Combination."

"Wi' yor pardon, Sir" said Stephen Blackpool, "I ha' nowt to sen about it."

Mr Bounderby, who was always more or less like a Wind, finding something in his way here, began to blow at it directly.

"Now, look here, Harthouse," said he, "here's a specimen of 'em."

(146)

That the tone of this makes it sound to us like authentic reporting of a misunderstanding between the boss and a union hand is only half its art. After a century of documentation the strife rings authentically because we know the disputes have often been personality clashes about matters over which the disputants differed mostly in their point of view: the injustice of his treatment Stephen felt as a

wound dealt by friends, Bounderby as a wound dealt by enemies; to this day this difference in point of view is enough to divide employers and employees. The rough incompleteness, the want of realism of the report, represented accurately enough the clumsiness that marred and mars negotiations. Because it is rough-hewn, journalism gives an accurate impression of labour disputes. (Dickens' narrative could be a Time news fantasy.)

The fifteenth instalment (8 July, 1854) was made up of two chapters, the ninth and tenth of book II, with a break between them, and itself separated by an indefinite time from the preceding instalment (about the robbery of Bounderby's bank, and the suspects) and the following instalment (the break-up of Louisa's marriage to Bounderby). Book II, chapter 9 began with a comment from Dickens on Mrs Sparsit's severe yet unobtrusive manner of prowling about keeping watch while she recuperated from the shock of the robbery. The authorial comment was illustrated in the narrative that followed by her meddlesome insinuations at an after-breakfast conversation. The second half of the chapter jumped to another time and place to recount the death of Mrs Gradgrind. Chapter 10 was another version of Mrs Sparsit's meddling, almost a repetition of the first half of the previous chapter but at some later point of time. Chapter 9 had opened - "Mrs Sparsit, lying by to recover the tone of her nerves in Mr Bounderby's retreat" After

Mrs Gradgrind's fragility, the opening of chapter 10 sounded doubly ironical and presaged redoubled irony in its narrative: "Mrs Sparsit's nerves being slow to recover their tone, the worthy woman made a stay of some weeks in duration at Mr Bounderby's retreat"

Her feigned humility set up a quarrel between Bounderby and Louisa that was reported practically without comment rather than narrated and described (194-5). The development was dramatic, but it was also journalistic in reporting the high points and moving rapidly as it merely touched these. Speed was attained partly by a collage of description, narration, direct and indirect speech, and free indirect speech ("Mrs Gradgrind - she begged pardon, she meant to say Miss Bounderby - she hoped to be excused, but she really")[15] Something like free direct speech sped the development by telegraphing the events while Mrs Sparsit's tone conveyed haste, apology, obsequiousness, and her animus towards Louisa; in addition there was the manifold implication in the parenthesis of a busybody insinuating a reproof as a fact: "It was only (she observed) because Miss Gradgrind happened to be a little late, and Mr Bounderby's time was so very precious, and she knew it of old to be so essential that he should breakfast to the moment" Bounderby rose to the bait: "Stop where you are! Mrs Bounderby will be very glad to be relieved of the trouble, I believe." Over Mrs Sparsit's objections he blustered:

"You can take it very quietly, can't you, Loo?" She answered that it was of no moment: "Why would it be of any importance to me?" Bounderby "swelling with a sense of slight" grew sarcastic. "'What is the matter with you?' asked Louisa, coldly surprised. 'What has given you offence?'" Bounderby retorted angrily: "Do you suppose if there was any offence given me, I shouldn't name it, and request to have it corrected?" Louisa returned: "I don't understand what you would have?"

"Have?" returned Mr Bounderby. "Nothing. Otherwise, don't you, Loo Bounderby, know thoroughly well that I, Josiah Bounderby of Coketown, would have it?"

She looked at him, as he struck the table and made the teacups ring, with a proud colour in her face that was a new change, Mr Harthouse thought.

The first chapter of the third book showed Louisa and her father starting over again at home. The second chapter narrated Harthouse's departure impelled by Sissy. Each of these chapters was an independent block. The third chapter began with Mrs Sparsit at the point she had been left at the end of the eleventh chapter of the second book, foiled for a moment by losing sight of Louisa; she set out immediately for London in search of Mr Bounderby. They returned to confront Mr Gradgrind. Bounderby was totally unreasonable and demanded that Louisa return home by noon the following day. The sequel to his ultimatim was as terse as a telegram:

> So Mr Bounderby went home to his town house to bed. At five minutes past twelve o'clock next day, he directed Mrs Bounderby's property to be carefully packed up and sent to Tom Gradgrind's; advertised his country retreat for sale by private contract; and resumed a bachelor life.
>
> (245)

This marked a complete break before the second chapter of the instalment, which gave an account of the renewed, clamorous search for Stephen as the suspected robber.

The first chapter of the next instalment recounted Mr Bounderby's unmasking as a lying and ungrateful son. The second, totally independent of it, the discovery and death of Stephen. The last instalment narrated Tom's discovery and exile, and took care of the loose ends.

Evidently Dickens designed his narrative so that something of commanding interest happened each week while the whole story was unfolding. Since it was tailored to periodical publication and cut into separable, independent blocks of narrative as a newspaper story, we have examined it as journalism. We could then see that the tale gained in speed and compression through journalism. More, it gained in simplicity and thematic force what it lost in psychological realism. Its schematicism does not make an engaging, still less a powerful, novel; but as pamphleteering through a story in a popular weekly it was skilful, probably interesting and certainly effective.

4. LAYOUT

"The layout is . . . a dynamic structural force which attracts attention while it ties the various elements . . . together."[1] Brown and Mott made this claim for the layout of advertising but Luxon ascribed to newspaper make-up practically the same function and effect.[2] We shall find that by analogy the term can be extended to Dickens' work: the active, integrating force of Hard Times may very usefully be called layout. Special features gave character to, headlines captured and focused attention on, block development elaborated, what layout expressed. Headlines, block development and special features contribute to layout, but it is more than the sum of those parts, just as advertising layout unifies the advertisement as well as displays its various elements through emphasis, contrast and attractiveness.[3] Again, another kind of "advertising" layout, page-one make-up, which includes the impact of headlines, the technique of block development, and special features such as photographs - has its own effect that characterizes the newspaper: "If the headline advertises the story, page one advertises the newspaper as a whole."[4]

Dickens had a keen sense how important were the parts of the whole, were it only because temperamentally he was a stickler over detail, from punctuality to punctuation.[5] But in fact he did make much of headlines, block development and special features, as we have seen. The title of his books was more than important, it was essential to him, and we have also seen in the introduction that bold-face headings were an effective element of his letters. His number plans show how he practised what he preached about the development of a story in small portions (or blocks). As we have seen his correspondence throws light on his theory as well as his practice. We saw the important role he allotted to "heart", fancy and humour, and we shall see in chapter 5 the great care he took with illustrations.

Dickens was equally aware of the total effect of his work. His sense of the whole showed in his selection of a title for his novels and the importance he attached to this. His care over the title was practical enough, since he could not begin writing until he had it: it crystalized the idea that was to be embodied. His habit was to draw up a list of possible titles and select one from it, usually calling on Forster for assistance. The list would be more or less varied, and sometimes represented stages of the evolution of his idea or of nomenclature.[6] So Hard Times was chosen from a list that included Prove it, Mr Gradgrind's Facts, Hard-headed Gradgrind, Hard Heads and Soft

Hearts.[7] This last title expressed the element of Heart which was left out of the first three. The irony in other titles such as A Mere Question of Figures leaned towards implicit meaning though it were only through word-play as in Stubborn Things and Heads and Tales. Dickens' ultimate choice, Hard Times, expressed his attack on heartless utilitarianism, was general enough that it left room for the play of Fancy and the healing power of Heart, yet was threatening, so that it allowed for melodrama and disaster. Pointedly, the title Dickens chose stood for the whole tale - its schematic construction and essaylike character, the harsh turn of its events, their dramatic and sensational rendering, editorial comment, and caricature.

Dwiggins discussed advertising layout as nearly synonymous with design, the more or less successful combination of the various aspects of an advertisement.[8] So he discussed paper ("a part of the picture") and type as well as illustrations. He asked: "Can an advertisement on a newspaper page afford to be polite?"[9] He answered that politeness in such a place would be so unexpected as to be startling. With a great many examples, which he varied considerably to interesting effect, he showed that successful layout is at least partly achieved through its setting.

Dickens showed his awareness that a different setting made a story into something else in a letter to Wills his

sub-editor at the very time he was publishing Hard Times in Household Words: "A lurking desire is always upon me to put Mr Laing's speech on Accidents to the public, as chairman of the Brighton Railway, against his pretensions as a chairman of public Instructors and guardians."[10] The year before, he had written to Wills about two articles that were printed side by side in Household Words, 30 July, 1853: "A Literary Lady's Maid and Corporation Dreams, coming together, make me thrill and shudder with indescribable anguish."[11] His correspondence with Wills shows a steady pre-occupation with the make-up of Household Words - planning one article, inserting another, holding one, cutting another.[12]

In view of Dickens' correspondence on the make-up of Household Words we must assume that the collocations of Hard Times and the other material it was published with, were rather planned than accidental. They were part of the layout of Hard Times - giving it resonance, focusing the story, emphasizing the feature. Every one of the twenty instalments in Household Words is relevant to a complete grasp of what the story expressed. But an exhaustive documentation of the stories, articles, "chips", poems, that helped make the layout of Hard Times is not necessary to our discussion nor even useful since it would encumber it with too much detail. Rather we shall examine the layout of the remaining salient points of the story, and, since

that is typical of the whole work, extrapolate our findings to the rest.

The second instalment of Hard Times comprised the fourth and fifth chapters, Mr Bounderby and The Key-note, which caricatured utilitarianism in the dreary monotony of Coketown and in Mr Bounderby's boastful pretense that he was a self-made man, practical and unimaginative.[13] Next to it in Household Words, 8 April, 1854, was "Goblin Life", a collection of popular tales of the supernatural. There followed an article on sound, then a "Sonnet in a Spring Grove", a local reporter's account of a California village, a story on "Patchwork" (from parquetry to damascene). Layout put the feature in relief by means of the contrast between Fancy in "Goblin Life", and Fact in Gradgrindery and Severity in Coketown. On the other hand the contrast between information imaginatively presented in the Household Words "stories" and the dry abstractions Dickens caricatured in Hard Times emphasized his alternative.

The contrast was more emphatic in the make-up of the Household Words number which carried the fifth instalment on 29 April. Chapter 9, Sissy's Progress, dramatized teaching in the M'Choakumchild school which treated people as "stutterings", figures of a statistical table; it concluded with her pathetic account of life with her father. Chapter 10 was a parallel rendering of Stephen Blackpool's day working at the mill and the horror of his married life.

"Busy with the Photograph", which was next to Dickens' story, was an imaginative article. Then came a report on the Carnival at Paris ("every spring, the people of Paris enjoy three days of the most hilarious madness"), a piece of verse, and an article on a book "commemorating the pleasantries of the remarkably businesslike and money-making waggish town of 'canny Newcastle'." Dickens' combination of interesting information, broad views and fun, made clear how monstrous was the life of Coketown.

The tenth number of Hard Times comprised the second and third chapters of the second book, Reaping. It introduced James Harthouse, a "fine gentleman" and unprincipled opportunist who was willing to get elected to parliament as a utilitarian member. Chapter 3, The Whelp, showed him improving his acquaintance, and ours, with young Tom Gradgrind who was obviously dear to Louisa, was the shortest way to her heart, and was too mean to scruple at using her. This portion of Dickens' tale was next to "A Turkish Auctioneer", a vignette of unscrupulous businessmen; "Basque Blood", a tale of seduction and revenge; a piece of verse; an account of an expedition by Layard, the archeologist; a chip about a sea-snake; a story on strollers. The information was a foil for Dickens' fiction which was underlined by the parallel with the melodramatic story that helped make up its layout. "Strollers at Dumbledown deary" recalled Sleary's circus and genuine feeling.

Again, emphasis and contrast in the layout crystallized Dickens' story.

Chapter 23, which made up the whole thirteenth number, notably advanced Harthouse in hunting Louisa, as he made cunning use of her love for Tom. Apart from the opening that characterized Harthouse as despicably unprincipled and Bounderby as a vainglorious bully, the chapter dramatized the mean contempt in which Louisa was really held by the calculating men around her, despite their professions of respect and attachment. Next to this lay an article, "French Domesticity", that suggested momentarily the popular English view of the immoral Frenchwoman, but in fact demonstrated a well-informed respect and admiration for her charm, good taste, housekeeping, pleasures, and in all, her fancy (by implication). If the contrast was critical of Louisa, it damned Bounderby, Harthouse, Tom Gradgrind and the society they represented. A happy accident, perhaps, placed next an article on gelatin, "Done to a Jelly", an imaginative handling of information, which made men who were calculative machines seem inert or stupid, and possibly put a name to Tom.

Three numbers recount the steps of Louisa's affair with Harthouse - Bounderby's affronting her, Harthouse's attempt to seduce her, his dismissal by Sissy. These rather melodramatic chapters, that made fiction the vehicle of a lesson, were set off by informative articles that handled

facts with imagination: they were opposite sides of the same coin. As it happened, the article that lay next to Bounderby's bragging and Harthouse's scheming discussed "Her Majesty's Consular Service" in the Levant (it matched the article that accompanied Harthouse's début at the Bounderbys', "A Turkish Auctioneer"); the article that followed Mrs Sparsit's snooping in the rain was "Sea Views"; and following Sissy's arraignment of Harthouse came "Called to the Savage Bar", the adventures of an advocate among the Canadian Indians.

It may be that the irony in every instance was unintentional, that the editor of Household Words was not suggesting that Bounderby was a noisome plenipotentiary, or that compared to scientific curiosity, snooping was degrading, or that the fine gentleman was really a savage. But even if it went unnoticed, the collocation was not without effect, just as the mosaic of the newspaper expressed the contemporaneity of many events, like "The State of Europe" page of the Times. The news page that leaped from Bombay to China to New York to Lisbon to London was the world to the reader of the Times, 15 April, 1851, for the newspaper juxtaposed those widely separated places in such a way that distance between them becomes irrelevant, analogously to their non-spatial existence in his mind.

The distribution of elements within the story is

also layout - of characters, themes, chapters - since it evidently affects their weight, emphasis and importance. Our point is related to Butt and Tillotson's remarks about "the identity of the serial number, which would have to make its own impact and be judged as a unit," and about the balancing of chapters within a number in respect both of length and of effect.[14] Hard Times took the first ten columns of Household Words except during the last month of publication when Dickens found he needed twelve, then fourteen, and at last eighteen columns. There were few oddities: the first chapter was only one column long, but it was merely a leader; the second book ended with a short melodramatic chapter; and after a lengthy dénouement, two relatively short chapters closed the story. But otherwise the numbers comprised either a single long chapter, or two roughly balanced shorter ones.

The second and third chapters were paired to show Facts and Fancy opposed. Gradgrind and the Commissioner bullied Sissy and the school children with Fact in the chapter Murdering the Innocents. In A Loophole the children fed their imagination by peeping at Sleary's circus, utterly confounding Gradgrind. The second instalment showed Bounderby and Gradgrind exercised about Sissy, in the first half, and in the second, brought face to face with her; though they were a threat, her innocence seemed more powerful than their strength. The third instalment was a single chapter,

Sleary's Horsemanship, which began with Childers and Kidderminster outfacing Bounderby and Gradgrind and ended with Sissy forced to choose between an imaginative life in the circus with loving friends, or a useful existence ruled by harsh duty with the Gradgrinds while she acquired the learning her father wished for her: its layout suggested Dickens' resolution of his story in the seventh chapter of the third book, which we shall see in a moment. Sissy was the link between the halves of the fourth instalment that balanced the Bounderby household dominated by pretense, against the Gradgrinds troubled by wonder. The first part of the fifth number showed Gradgrindery trying to quench Sissy's imagination and feeling; the second chapter balanced against it Stephen and Rachael's warmth despite the hideous severity of their lives in Coketown. In the next part Bounderby's truculent severity and Mrs Sparsit's hypocritical censoriousness toward Stephen's simplicity contrasted with Stephen and the old woman's gentleness. Similarly in the seventh instalment Stephen and Rachael's large hearts were a counterpoise to the Gradgrindery in chapter 14, the Great Manufacturer. The titles of the last chapters of book I indicated that they were matched. In Father and Daughter, Gradgrind's Fact set off Louisa's Wonder. In Husband and Wife, Bounderby's aggression set off Louisa's composure. In addition Bounderby's "blowing" and Mrs Sparsit's posturing made a pair - bullying meant

fright; pretense, a façade.

As the second book unfolded towards the crisis in Louisa's married life, intertwined with her anxiety over Tom's part in the robbery and Stephen's troubles (the sub-plot), the layout altered from the balanced opposition of Fact and Fancy to a seething brew. The simplicity of the journalist's exposition of the feature gave way to the complexity of his story, clarity to some confusion. Half the numbers were single chapters in which Dickens mixed the ingredients of his story. The first brought together in one chapter what looked like the elements of a conspiracy against Louisa - Coketown, Bounderby's Bank, Mrs Sparsit, Bitzer, Tom, Harthouse. In the next, Harthouse attached himself to the Bounderby household; the short third chapter, in which he suborned Tom, suggested a nightmare through its evocation of Harthouse's mesmeric power and Tom's helpless-ness and confusion in a cloud of smoke. In the third instalment of the second book when Stephen was cast out first by the men and then by the master, he linked them in their injustice to him much as Sissy was a link in the first book. Only here, besides the outright antagonism between Slack-bridge, Bounderby and Stephen - the union and the Bounderbys were united by the affection that tied the men, Louisa and Stephen. The next number was a dark-toned, melodramatic chapter in which the robbery was brewed; both writing and

layout were sensational: for example, Tom's breath "fell like a flame of fire on Stephen's ear" (160) and beside the instalment lay an article on ghosts, giants and the like, "Man as a Monster". In the following instalment Harthouse applied himself to seducing Louisa. The next was a rendering of the suspicions aroused by the robbery in which Harthouse, Bounderby, Bitzer, Mrs Sparsit, Louisa, Tom were thrown together in disjointed narrative and excited dialogue. In the seventh number of the second book Mrs Sparsit succeeded in stirring up a quarrel between Bounderby and his wife; Louisa hurried to her mother's deathbed; and Harthouse grew more intimate with her. This led to the crisis of the story as Mrs Sparsit struggled frantically to trap Louisa, and the turning point, a short hectic scene in which Louisa exposed the truth to her father - he had filled his children's heads with facts but had parched the love in their hearts.

The third book concluded the story and secured the release of heart and imagination from the tyranny of facts and head in four pairs of chapters. The opening instalment put Sissy in charge, first of Gradgrind's healing (a beginning), and then of Harthouse's dismissal (the last of him). The next two chapters set up the pair that followed: Bounderby's indignation over Louisa's return to her father was the final touch preceding his retribution, when Mrs Spar-

sit confronted him publicly with his doting mother whom he had slandered so vilely with the "facts" of his success story. Stephen attained a tragic justice when Rachael's faith in him was justified, his good name cleared and his fellow workers opened their hearts to him as they bent every effort to save him. As Bounderby had broken with Louisa so Coketown had broken with Stephen; and both men got their deserts. The concluding chapter wound up Hard Times with an outburst of feeling - Bounderby and Mrs Sparsit's mutual recrimination; warm charity in Mr Gradgrind, Rachael, Louisa; penitence in Tom; wise love in Sissy. The chapter was like the additional material that is tacked on the end of the story.[15]

But the last number did more than wind up the story. It returned to Sleary's Horse-riding to resolve the problems raised by the feature - the opposition between head and heart, fact and fancy. Dickens devoted most of the final instalment to evoking the circus with journalistic means - editorializing, human interest, headlines, block development, layout. There was one kind of editorializing in the authorial presence in the tone: "These various changes, Mr Sleary, very short of breath now, related with great heartiness, and with a wonderful kind of innocence, considering what a bleary and brandy-and-watery old veteran he was " (281). There was another kind of editorializing in Mr Sleary's musings - one, that there was a love in the world, that it

was not pure self-interest after all, but something very different; the other, that it had a way of its own of calculating or not calculating, which somehow or other was at least as hard to give a name to, as the way of dogs was: "People mutht be amuthed. They can't be alwayth a learning, nor yet they can't be alwayth a working, they an't made for it " (293). Sleary's gossip about the performers was a human interest story (280-1). Tom as a comic black servant and Mr Gradgrind sitting on the Clown's performing chair (283), the dancing horse, the learned dog pinning Bitzer with his eye (290), were cartoons. In a devastating caricature Bitzer, the apt pupil, reduced Gradgrindery to absurdity:

> "Bitzer," said Mr Gradgrind, broken down, and miserably submissive to him, "have you a heart?"
>
> "The circulation, Sir," returned Bitzer, smiling at the oddity of the question, "couldn't be carried on without one. No man, Sir, acquainted with the facts established by Harvey relating to the circulation of the blood, can doubt that I have a heart."
>
> (287)

Bitzer was accessible to Reason, and to nothing else, by which he meant self-interest: "I was made in the cheapest market and have to dispose of myself in the dearest " (289). "The good fairy" was a headline for Sissy's part in helping the Gradgrinds (277), "A mere question of self-interest" for Bitzer's point of view and "Mr Sleary's canine philosophy" for his editorial. The story was developed rapidly in blocks, for instance on pages 279 and 290. But although it was one instalment (the last chapter was really a postscript)

it had an identity, for it was a journalistic embodiment of heart and fancy. The story of whelp-hunting at Sleary's Horse-riding expressed the feature through layout - through editorializing, "human interest", cartoons, headlines, block development, but integrated in a single piece of journalism - to make a newspaper circus.

The layout of that "story" comprised all the elements that were at work in the design of Hard Times - the lead that focused and underlined the feature, block development, special features. In Hard Times Gradgrind's heavy emphasis on fact, the exaggerated virtues of the circus, the caricature of utilitarianism were an element of its layout. The titles and headings that focused the feature were an element of its layout. The schematic block development of Louisa's story and the reporting rather than the motivating of the turn of events were an element of its layout. Abundant editorial comment, the human interest to be found in Stephen's story, and the caricature of Bounderby, Slackbridge and others, were an element of its layout. The rest of Household Words was an element of its layout. But lead and headlines, block development and special features are journalism, so that the layout of Hard Times was journalistic.

Hard Times, like Household Words, was successful journalism. (The successor to Household Words, All the Year Round, reached a circulation of 300,000.) The

reportage of Household Words was the model for Hard Times - the facts it offered in the way it offered them, that is to say its content and its style. Dickens' letters to Wills were a sufficient guide: first, in his instructions about material and his exhortation to "keep Household Words imaginative;" secondly, more to the point, in his letters as an embodiment of real romance or the romantic side of everyday life. Hard Times, like Dickens' letters, like Household Words, was the romantic side of everyday life; it was newspaper.

PART II

BLEAK HOUSE

5. LAYOUT

Bleak House was also a newspaper, though different from Hard Times, as different as the novel. Since it will take the next four chapters to make clear what Bleak House was, and so to define the difference, it will be useful to begin with its layout because layout gives a sense of the work as a whole by focusing its meaning. Now in an altogether special way the layout of Bleak House was advertising. To begin with the physical fact, the novel was published in monthly parts from March, 1852, till September, 1853, in a pamphlet consisting of 32 pages of text enclosed in the Bleak House Advertiser. In terms of quantity alone, the reader got more advertising than text of the novel, and more than twice as much in part I. More significantly than the amount, the kind of advertising - colour, pictures, lettering, page layout - caught and focussed his attention. We need to examine the relevance of the fact, but on the face of it, the form in which Bleak House was first published, strikingly different from the one we are familiar with, is a suitable point of departure for understanding its special art.

The Bleak House Advertiser was the first section of each pamphlet and had its own pagination. With the Advertiser must be counted the pages that followed the text, the inserted flyer, and the cover, inside and out, back and front, for even Phiz's cover was an ad for Bradbury and Evans and their agents as well as for the novel, as we shall see.

The Advertiser was a mosaic of Modern Living at mid-nineteenth century, an image of the hopes, the pleasures and the pains of the tens of thousands who would have it in their hands. Like the ads of our newspapers and magazines, there was no more accurate measure of the society they were directed towards, and equally, we shall see, no more accurate image of the Bleak House world, the society embodied in the novel. The Advertiser did not simply mirror the Bleak House world, it took first place in creating it. Even more significant was the kind of effect it had. Colour, illustrations, dark engraving, special lettering, all helped to make ads that clamoured for attention. In a word, the Advertiser had a part in that creation by what it was - loud, vulgar, excited, live.

The story encompassed too much to summarize, but it may be useful to begin with even a rough idea of its drift. Its events were strung on two main threads, a mystery thriller and a tale of injustice. In the thriller, Lady

Dedlock was surprised into an impulsive question and a faintness "like the faintness of death" by catching sight of the handwriting of Nemo, a law copier, who had been her lover, Captain Hawdon, before her marriage with Sir Leicester (14). Tulkinghorn, solicitor to the Dedlocks and other great families, pried out the secret for his own use but was murdered by Mademoiselle Hortense, who had been Lady Dedlock's maid, in circumstances that threw suspicion on her former mistress. Inspector Bucket uncovered the real criminal but too late to save Lady Dedlock from the consequences of her highly emotional response to the danger. The other thread of the story carried the tale of Richard Carstone's life which was wasted through the tortuous processes of Chancery. Its lawyers imperturbably argued away the entire Jarndyce estate while Richard grew helplessly tangled in attempts to free it from the court, following in the footsteps of Tom Jarndyce, Miss Flite, Gridley and others unnamed who went mad or broke their hearts trying to reach a settlement in Chancery. Still, Richard was consoled by the devotion of Ada, a fellow ward in Chancery who became his wife; by discreet, sensible help from Esther Summerson, the daughter of Lady Dedlock and Captain Hawdon; by Mr Jarndyce, her guardian; and by Allan Woodcourt, who married Esther at the end of the story. This account might help reassure the reader with a sense of knowing where he was as the personnages and events came crowding into view but it

would be as likely to mislead him, for Bleak House could be classified neither a thriller nor a tale of injustice; rather, its complexities would be grasped better were it thought of as newspaper, and the reader took, as his point of departure, layout. For Bleak House was more than this summary. The chapter titles like Our Dear Brother and page headings like "Put not your trust in Chancery" headlined the feature. The thriller and melodrama developed in blocks through abrupt transitions of time and place and the use of two narrators. Special features filled it out with cartoons like the picture of Mrs Piper (147), with comment like Dickens' remarks on life at Chesney Wold (81), with human interest stories like the account of Jo at the inquest (148). Layout unified all this and so we return to it.

The original Bleak House was a colourful object. Besides the blue cover, flyers brightened and jazzed up the parts. Part VI had a green insert at the first page of text, advertising Household Words and The Household Narrative of Current Events. At the last page was a light green flyer for THE OAK MUTUAL LIFE ASSURANCE & LOAN COMPANY. (THE OAK was engraved in lettering that resembled twigs, the rest was engraved in Gothic.) A bright yellow flyer for The Dodd Family Abroad was behind it, mid-page and showing around the green OAK MUTUAL LIFE flyer. After three pages of book ads came a pink page advertising MOTT'S NEW SILVER ELECTRO PLATE

"But I want, in the young lady's name, to know. You may trust me. No one else shall hear."

"Ah, but I don't know," replies Jo, shaking his head fearfully, "as he *don't* hear."

"Why, he is not in this place."

"Oh, ain't he though?" says Jo. "He's in all manner of places, all at wunst."

Allan looks at him in perplexity, but discovers some real meaning and good faith at the bottom of this bewildering reply. He patiently awaits an explicit answer; and Jo, more baffled by his patience than by anything else, at last desperately whispers a name in his ear.

"Aye!" says Allan. "Why, what had you been doing?"

"Nothink, sir. Never done nothink to get myself into no trouble, 'sept in not moving on and the Inkwhich. But I'm a moving on now. I'm a moving on to the berryin ground—that's the move as I'm up to."

"No, no, we will try to prevent that. But what did he do with you?"

"Put me in a horsepittle," replied Jo, whispering, "till I was discharged, then giv me a little money—four half bulls, wot you may call halferowns—and ses 'Hook it! Nobody wants you here,' he ses. 'You hook it. You go and tramp,' he ses. 'You move on,' he ses. 'Don't let me ever see you nowheres within forty mile of London, or you'll repent it.' So I shall, if ever he doos see me, and he'll see me if I'm above ground," concludes Jo, nervously repeating all his former precautions and investigations.

Allan considers a little; then remarks, turning to the woman, but keeping an encouraging eye on Jo; "He is not so ungrateful as you supposed. He had a reason for going away, though it was an insufficient one."

"Thank'ee, sir, thank'ee!" exclaims Jo. "There now! See how hard you wos upon me. But ony you tell the young lady wot the genlmn ses, and it's all right. For *you* wos wery good to me too, and I knows it."

"Now, Jo," says Allan, keeping his eye upon him, "come with me, and I will find you a better place than this to lie down and hide in. If I take one side of the way and you the other, to avoid observation, you will not run away, I know very well, if you make me a promise."

"I won't, not unless I wos to see *him* a coming, sir."

"Very well. I take your word. Half the town is getting up by this time, and the whole town will be broad awake in another hour. Come along. Good day again, my good woman."

"Good day again, sir, and I thank you kindly many times again."

She has been sitting on her bag, deeply attentive, and now rises and takes it up. Jo, repeating, "Ony you tell the young lady as I never went fur to hurt her and wot the genlmn ses!" nods and shambles and shivers, and smears and blinks, and half laughs and half cries, a farewell to her, and takes his creeping way along after Allan Woodcourt, close to the houses on the opposite side of the street. In this order, the two come up out of Tom-all-Alone's into the broad rays of the sunlight and the purer air.

حبيب علي ابن احمد الكوبيشي العراقي

ALI AHMED'S

TREASURES OF THE DESERT

A BRIEF TREATISE
ON
THE SYSTEM OF MEDICINE
AS DEVELOPED IN THE WORKS OF THE CELEBRATED
ALI AHMED MASCUIELI,
PHYSICIAN OF ALEPPO AND DAMASCUS,
CONTAINING A FULL DESCRIPTION OF HIS
CELEBRATED PILLS & PLAISTER
FOR THE CURE OF
Colds, Catarrhs, Bronchitis, Asthma, Quinsey, Rheumatic Affections of the Face and Head, Headache, Acidity in the Stomach, Giddiness, Palpitation of the Heart, Constipation, Flatulency, Diarrhœa, Noises in the Head and Ears, Eruption on the Skin, Sleeplessness, Tremor, Vertigo, Ulcers, Cancers, Contused Wounds, Gangrene, Boils, Chilblains, Whitlows, and Varicose Veins.

LONDON:
MANUFACTURED BY THE PROPRIETORS,
Nos. 9 & 10, St. Bride's Avenue, Fleet Street.
M.DCCC.LIII.

AGENTS IN LONDON:
SAUNDERS AND STANFORD, CHARING CROSS; R. THEOBALD,
PATERNOSTER ROW; C. H. LAW, FLEET STREET.

on one side and watches on the other. And finally, before the blue cover was one more flyer, MARSLAND's ad for crochet cotton which was usually coloured - in part XI, for instance, it was turquoise. The Marsland flyer also had a texture, thanks to the kind of paper used and to heavy stamping, it seems. In part XIV it rounded out a gay fistful of ads. The first of these was a brilliant green flyer, partly lettered in Arabic, for ALI AHMED's patent medicines. Next to it, a page-size illustrated flyer for JOHNSTON's maps provided an orange backing for the ALI AHMED green flyer. Following a page for WATERLOW'S PRESS, mostly illustrations, came MOTT'S ad, in pink as usual. NORTON'S CAMOMILE PILLS and SIMCO's remedies took the next two pages. Then brown flyers with darker brown print advertised, back to back, Frank Merryweather and The Two Widows. Last came MARSLAND's flyer. And as always E. MOSES' WEAR had the inside back cover, and HEAL & SON'S BEDSTEADS AND BEDDING had the outside.

The HEAL & SON'S ad on the back cover was always illustrated, often by a canopied bed half the size of the page, but it also played up the latest in iron bedsteads or curtained cradles. For illustrations added to the excitement of the ads not only by their presence as an element of the design - large or black or vigorous or novel or exotic - but also as the latest invention or the newest model. Sometimes the illustrations appealed to the eye, sometimes to vulgar

curiosity, sometimes to the Victorians' enthusiastic expectations of the industrial revolution, sometimes to their thirst for knowledge. The illustrations in our examples from the Advertiser give some idea of the range and variety of this appeal: the heart, parasols, presses, silver plate, binoculars, an inkwell, a sponge bath, travelling bags, spectacles, a pipe tube, needle envelopes.

The examples also give some idea of the excitement of the page layout: KIRBY, BEARD & CO.'s needle ad with white lettering on a black ground; MECHI's ads laid out sidewise on the page; FORD'S EUREKA SHIRTS (a yellow flyer in part II); a hand pointing at PUNCH'S ALMANACK; an ad that clamoured MOTHERS! MOTHERS! MOTHERS! There were innumerable jazzy dissonances in collocations of advertisers; for instance pages four and five of the Advertiser in part XV, along with a variety of books, advertised side by side MODELLING IN LEATHER, MUTUAL LIFE ASSURANCE, REFRIGERATORS, FIRE-PROOF SAFES, RIMMER'S cosmetics, BROWNE'S PERUKES. This excitement of the layout reflected the excitement of novelty that stirred in the ads for the latest inventions - steel pens, a reversible coat, a refrigerator, a remedy, the hydro-electric chain, Schweppes soda. Typical of these, and highly appropriate as setting for Bleak House was the ad, occasionally on the back, usually on the inside front cover, for EDMISTON'S POCKET SIPHONIA OR WATERPROOF OVERCOAT.

E. MOSES & SON's clothing ads on the inside back

THE TOILET of BEAUTY furnishes innumerable proofs of the high estimation in which GOWLAND'S LOTION is held by the most distinguished possessors of brilliant complexions. This elegant preparation comprehends the preservation of the complexion, both from the effects of cutaneous malady and the operation of variable temperature, by refreshing its delicacy and preserving the brightest tints with which beauty is adorned. "Robert Shaw, London," is in white letters on the Government stamp, without which none is genuine. Prices 2s. 9d. and 5s. 6d.; quarts, 8s. 6d.

MODELLING IN LEATHER.—SOHO BAZAAR, LONDON, Counter 127. Specimens unequalled. All the materials on sale, also a neat Box of Tools, containing Models, &c., with full Instructions. Price List forwarded per postage stamp. Lessons in the Art by Mrs. GILBART, 13, Soho-square, (late Dobbs & Co.)

ALBANY LAMP AND CANDLE-MANUFACTORY — CLARKE'S Russian Wax Candles, 1s. per lb., burn superior to all others. Best Albany Composite Candles, 8d. per lb., do not require snuffing; for ordinary purposes the Cheapest Candles that can be used. Moulds, 7d., Store Candles, 6d. per lb.; Express Pale Soap, very old and dry, 54s. per cwt.; Good Yellow, 50s. and 44s.; Best Mottled, 56s.; Honey Soap, 1s.; Old Brown Windsor, 2s.; all other Scented Soaps, 1s. 6d. per lb.; Patent Albany Oil, 4s. 6d. per gallon, superior to Sperm; CLARKE'S Refined Oil for French Lamps, 4s. per gallon; Solar, 3s. 6d. Italian goods of the finest quality at the Wholesale Price; Lamps of every description manufactured on the premises, for cash only.

SAMUEL CLARKE, Albany Lamp and Candle Manufactory, 55, Albany-street, Regent's-park, London, within two minutes' walk of the Colosseum.

N.B. Country Orders, amounting to £10 or upwards, Carriage Free.

MUTUAL LIFE ASSURANCE.

TRUSTEES.

THOMAS BARING, Esq., M.P.
THOMAS HANKEY, JUN., Esq.
W. G. PRESCOTT, Esq.
BARON L. DE ROTHSCHILD, M.P.
Treasurer of the Benevolent Fund, JOHN ABEL SMITH, Esq., M.P.

To HUSBANDS and WIVES.—An important advantage is offered by the Provident Clerks' Association, which enables both or either to make a certain provision, in case of death, for the survivor or their children, as the Policies granted by the Association may be made payable to the Widower, Widow, and Children of the Assured, free of probate and legacy duty.

Clerks derive great benefit from the Benevolent Fund.

Prospectuses and full particulars may be obtained at the offices, 42, Moorgate-street.

PHILIP HENRY BYRNE, Secretary.

April 1st, 1853.

THE PRIZE MEDAL ICE SAFES.

THE ARMS OF THE COMPANY are on the inner lid of all the REFRIGERATORS, or ICE SAFES manufactured by the WENHAM LAKE ICE COMPANY, for which the Prize Medal was awarded in 1851, and none other can be depended upon. The PURE SPRING WATER ICE in blocks is delivered to all parts of town daily, and forwarded to any distance into the country. The Company has no Agents in town for the sale of its Ice or Refrigerators, which can be obtained only at the SOLE OFFICE, 164 A, Strand, London.

J. D. SALMON, Manager.

IMPORTANT ANNOUNCEMENT!

METALLIC PEN MAKER TO THE QUEEN.
BY ROYAL COMMAND.

JOSEPH GILLOTT most respectfully begs to inform the Commercial World, Scholastic Institutions, and the Public generally, that by a novel application of his unrivalled Machinery for making Steel Pens, and in accordance with the scientific spirit of the times, he has introduced a *new series* of his useful productions, which for *excellence of temper, quality of material*, and, above all, *cheapness in price*, he believes will ensure universal approbation, and defy competition. Each pen bears the impress of his name as a guarantee of quality; and they are put up in the usual style of Boxes, containing One Gross each, with Label outside, and fac-simile of his signature.

Victoria Works, Graham-street, Birmingham.
April 20th, 1853.

Chubb's Fire-proof Safes and Locks.

CHUBB & SON

Have now on Sale, at their Warehouses, an Assortment of their

FIRE-PROOF SAFES,

WHICH GAINED THE PRIZE MEDAL, WITH SPECIAL APPROBATION,

at the Great Exhibition, this distinction being awarded to them SOLELY by the Jurors of Class XXII., after a careful comparison with those of other makers from all parts of England.

These SAFES, undoubtedly the MOST SECURE FROM FORCE, FRAUD, and FIRE, are sold at moderate prices.

CHUBB'S LOCKS, with all the recent improvements. CASH BOXES and DEED BOXES of all sizes; may be inspected.

IRON DOORS and FRAMES for Strong Rooms.

*** Complete Lists, with Prices, will be sent on application.

CHUBB & SON, 57, St. Paul's Churchyard, London; 28, Lord-street, Liverpool; 16, Market-street, Manchester; and Hornsley Fields, Wolverhampton.

THE ROYAL TURKISH TOWELS.

UNDER the Patronage of Her Majesty the Queen, and which received the Prize Medal at the Great Exhibition. The brown Linen combines the advantages of a flesh-brush with the qualities most desirable in a Towel. The white cotton is the softest Towel ever made, and absorbs moisture without the necessity of using friction. To be had of all respectable Linendrapers.

THE CAMP AT CHOBHAM.

"PORTABLE MEERSCHAUM PIPES in CASES,"

Adapted for Camp Use and

"FIRST-RATE LATAKIA,"

AT J. INDERWICK'S,
58, PRINCES STREET, LEICESTER SQUARE, LONDON.

CLERICAL, MEDICAL, AND GENERAL LIFE ASSURANCE SOCIETY.

ESTABLISHED 1824.

EMPOWERED BY SPECIAL ACT OF PARLIAMENT.

ADVANTAGES.

EXTENSION OF LIMITS OF RESIDENCE.—The Assured can reside in any part of Europe, the Holy Land, Egypt, Madeira, the Cape, Australia, New Zealand, and in most parts of North and South America, *without extra charge.*

MUTUAL SYSTEM WITHOUT THE RISK OF PARTNERSHIP.

The small share of Profit divisible in future among the Shareholders being now provided for, the Assured will hereafter derive all the benefits obtainable from a Mutual Office, with, at the same time, complete freedom from liability—thus combining in the same office all the advantages of both systems.

The Assurance Fund already invested amounts to £850,000, and the Income exceeds £136,000 per annum.

CREDIT SYSTEM.—On Policies for the whole of Life, one half of the Annual Premiums for the first five years may remain on credit, and may either continue as a debt on the Policy, or may be paid off at any time.

LOANS.—Loans are advanced on Policies which have been in existence five years and upwards to the extent of nine-tenths of their value.

BONUSES.—FIVE BONUSES have been declared: at the last, in January, 1852, the sum of **£131,125** was added to the Policies, producing a Bonus varying with the different ages from 24½ to 55 per cent. on the Premiums paid during the five years, or from **£5 to £12 10s. per cent.** on the Sum Assured.

PARTICIPATION IN PROFITS.—Policies participate in the Profits in proportion to the number and amount of the Premiums paid between every division, so that if only one year's Premium be received prior to the books being closed for any division, the Policy on which it was paid will obtain its due share. The books close for the next division on 30th June, 1856, therefore those who effect Policies before the 30th June next, will be entitled to one year's additional share of Profits over later assurers.

APPLICATION OF BONUSES.—The next and future Bonuses may be either received in Cash, or applied at the option of the assured in any other way.

NON-PARTICIPATION IN PROFITS.—Assurances may be effected for a Fixed Sum at considerably reduced rates, and the Premiums for term Policies are lower than at most other safe Offices.

PROMPT SETTLEMENT OF CLAIMS.—Claims paid *thirty* days after proof of death, and all Policies are *Indisputable* except in cases of fraud.

INVALID LIVES may be assured at rates proportioned to the increased risk.

POLICIES are granted on the lives of persons in any station, and of every age, and for any sum on one life from £50 to £10,000.

PREMIUMS may be paid yearly, half-yearly, or quarterly, but if a payment be omitted from any cause, the Policy can be revived within *fourteen* Months.

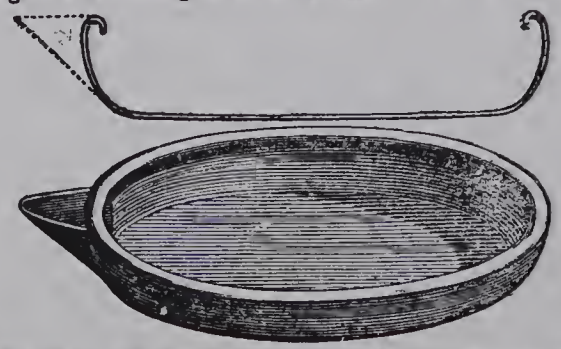
The Accounts and Balance Sheets are at all times open to the inspection of the Assured, or of *Persons desirous to assure.*

Tables of Rates and Forms of Proposal can be obtained of any of the Society's Agents, or of

GEORGE H. PINCKARD, *Resident Secretary.*
99, GREAT RUSSELL STREET, BLOOMSBURY, LONDON.

THE VICTORIA REGIA SPONGING BATH.

Registered according to Act of Parliament, 6 & 7 Vic., c. 65.



THE peculiar advantage this Bath possesses over all other Sponging Baths is this,—the water cannot be splashed over its sides, the edge of the rim curls over inwards, after the manner of the magnificent leaf of the Victoria Regia, forming a hollow channel or groove all round, which effectually checks the water from dashing over. This bath will prove a desideratum long sought for, and by the moderation of price and great utility, must entirely supersede all others of the kind.

Sizes	27	30	33	36 inches diameter.
Prices	16s.	19s.	22s.	26s.

Securely packed, and forwarded carriage paid to any Railway Station in England, upon receipt of a Post Office Order, including 2s. extra, payable to WILLIAM S. ADAMS & SON, at Charing Cross.

BATHS OF EVERY DESCRIPTION AT THE LOWEST POSSIBLE PRICES.

WILLIAM S. ADAMS & SON,

FURNISHING IRONMONGERS, 57, HAYMARKET, LONDON.

MESSRS. J. HOLMES & CO.,

SHAWL MANUFACTURERS,

BY APPOINTMENT,

TO

HER MAJESTY THE QUEEN & ROYAL FAMILY,

Have constantly on Sale an immense variety of

FOREIGN SHAWLS,

Which, combined with their vast and superb Productions in HOME MANUFACTURES, have justly rendered their magnificent Establishment the most eminent and attractive in the Metropolis.

171, 173, & 175, REGENT STREET.

AN ADDITIONAL WARE-ROOM IS ARRANGED EXCLUSIVELY FOR THE DISPLAY OF

MANTLES.

USE

KIRBY, BEARD & Co.'s

NE PLUS ULTRA NEEDLES,

WITH LARGE DRILLED EYES.

Sold by every Draper, &c. in the United Kingdom.

MECHI,

4, Leadenhall Street,

LONDON.

THE BEST & CHEAPEST

CUTLERY, DESKS, DRESSING CASES

WORK BOXES, TEA TRAYS

& PAPIER MACHÉ ELEGANCIES.

Bagatelle & Backgammon Boards.

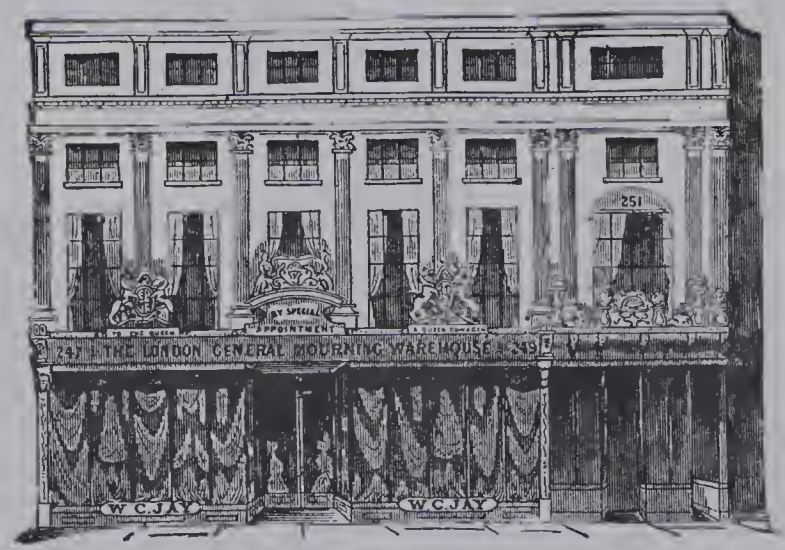
EVERY THING FOR THE TOILET & WORK TABLE.

Pocket Books, Card Cases, Portfolios & Inkstands

TRY MECHI'S MAGIC STROP

Mechi's Patent Castellated Silver Wire Tooth Brushes, 9d. each.

LADIES IVORY HANDLED PENKNIVES 1s. EACH.



MOURNING:—COURT, FAMILY, & COMPLIMENTARY.

THE PROPRIETOR OF

THE LONDON GENERAL MOURNING WAREHOUSE

Begs respectfully to remind Families whose bereavements compel them to adopt Mourning attire, that every article, of the very best description, requisite for a complete outfit of Mourning, may be had at this Establishment at a moment's notice.

ESTIMATES FOR SERVANTS' MOURNING

Affording a great saving to Families, are furnished; whilst the habitual attendance of experienced assistants (including dressmakers and milliners) enables them to suggest or supply every necessary for the occasion, and suited to any grade or condition of the community.

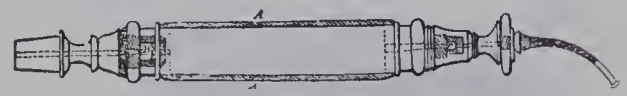
WIDOWS' AND FAMILY MOURNING

Is always kept made up, and a note, descriptive of the Mourning required, will insure its being sent forthwith either in Town or into the Country, and on the most Reasonable Terms.

W. C. JAY, 247—249, REGENT STREET.

NOVELTY IN SMOKING.

INDERWICK'S NEW SELF-ACTING PIPE TUBE,



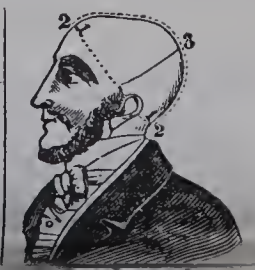
By which excellent invention the Pipe may be kept burning during conversation without applying it to the lips, superseding the annoyance of frequent lighting; and it is also recommended to persons afflicted with Asthma or other respiratory disorders, as the irritation produced by inhaling the smoke is entirely avoided, it being conveyed to the lips without drawing the breath. Price Four Shillings, sent free to any part of the Kingdom, on receipt of Postage Stamps to that amount.

Wholesale and Retail at J. INDERWICK's Meerschaum Pipe Warehouse, 58, Princes-street, Leicester-square, London.

THE GENTLEMEN'S REAL HEAD OF HAIR, OR INVISIBLE PERUKE.—The principle upon which this Peruke is made is so superior to everything yet produced, that the Manufacturer invites the honour of a visit from the Sceptic and the Connoisseur, that one may be convinced, and the other gratified, by inspecting this and other novel and beautiful specimens of the Perruqueian Art, at the Establishment of the Sole Inventor, F. BROWNE, 47, FENCHURCH-STREET.

F. BROWNE'S INFALLIBLE MODE OF MEASURING THE HEAD.

		Inches.	Eighths.
Round the Head in manner of a fillet, leaving the Ears loose	As dotted 1 to 1.		
From the Forehead over to the poll, as deep each way as required	As dotted 2 to 2.		
From one Temple to the other, across the rise or Crown of the Head to where the Hair grows	As marked 3 to 3.		



THE CHARGE FOR THIS UNIQUE HEAD OF HAIR,



CHILDREN'S FROCKS, COATS, & PELISSES

of every description,

LONG AND SHORT ROBES. WITH EVERY OTHER REQUISITE FOR A YOUNG FAMILY.
IN FULL DRESS.
WALKING AND SCHOOL WEAR.
SEVERAL HUNDREDS CONSTANTLY ON VIEW,



AT SHEARMAN'S, 5, FINSBURY PAVEMENT,

BETWEEN THE BANK AND FINSBURY SQUARE.



INFANTS' DRESSES, CLOAKS, HOODS,
HATS, BONNETS, ROBES, CAPS, GOWNS, OPEN SHIRTS, ROBE BLANKETS,
BOYS' AND GIRLS' OVER GARMENTS,
WITH EVERY OTHER ARTICLE IN CLOTHING REQUIRED FOR A YOUNG FAMILY.





BABY LINEN IN COMPLETE SETS OR OTHERWISE.
TRIMMED BASSINET BASKETS AND CUSHIONS.
AN ILLUSTRATED PAMPHLET, affording additional information, sent free on receipt of a paid letter.

THE TEA DUTY IS NOW REDUCED 4d. PER POUND,

And we are enabled to sell

PRIME CONGOU TEA at	**3s. 0d. per lb.**
BEST CONGOU TEA at	**3s. 4d. „**
RICH RARE SOUCHONG at	**3s. 8d. „**
GOOD GREEN TEA at	**3s. 4d. and 3s. 8d.**
PRIME GREEN TEA	**4s. 0d. „**
DELICIOUS GREEN TEA at	**5s. 0d. „**

We strongly advise our Friends to purchase largely at our present prices, as Teas are getting dearer. Those who purchase now will save money.

The BEST PLANTATION COFFEE. 1s. per lb.
The BEST MOCHA COFFEE, 1s. 4d. per lb.

Tea or Coffee, to the value of 40s. sent carriage free to any part of England.

When orders are sent by post, it is necessary to be very particular in addressing to

PHILLIPS & COMPANY,

TEA MERCHANTS, 8, KING WILLIAM STREET, CITY, LONDON,

As some inferior Houses are in the habit of Copying not only the *Form* and *Style*, but also the *Wording* of our *Price Currents and Advertisements.*

STRAKER'S NEW & IMPROVED SIDE & UPRIGHT LEVER PRESSES,

which for every character of work stands unrivalled; in sizes from 15 by 20 inches upwards.

IMPORTER OF LITHOGRAPHIC STONES,

The most extensive Stocks of which are constantly on hand and at the lowest current rates.

DETAILED PRICE LISTS

Of Presses, and every Material and Instrument in the art, together with Designs, forwarded on application.

Instruction in the Art afforded to Amateurs and Public Institutions.





ALLEN'S
REGISTERED
TRAVELLING BAG,

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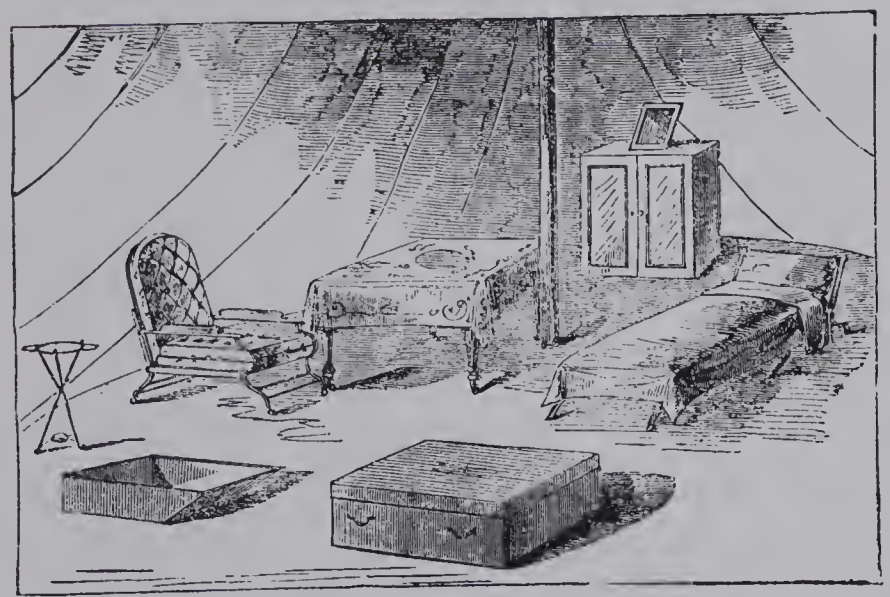
RICHARD FORD, 38, POULTRY,
LONDON, (Late 185, Strand.)

cover transposed the jazz into the text. The first, for overcoats, was headed ANTI-BLEAK HOUSE; the second, for showerproof coats, was headed APRIL SHOWERS; MAY FLOWERS (spring fashions) came in like an echo; the fourth rang the changes on A SUIT IN CHANCERY AND A SUIT OUT OF CHANCERY; September brought WHAT A STIR over Sports and Elections wear; the ad in part IX which played with LEGAL EXPECTATIONS (Miss Flite, Gridley and Richard "expect a Judgement") guaranteed the Public "the settlement of every Suit for the Season." Part XII made A FEW CLAIMS. The final part suggested that "by THE CLOSING OF THE STORY a good understanding has been reached, a basis for communication."

The blue paper of the cover caught attention, pleased the eye and conveyed an object quite different from even brightly decorated bound volumes. Our current popular bindings are a twentieth-century development, but the trend to liveliness seems to date from Dickens' publication of his novels in parts, an event that itself marked the beginning of cheap libraries.[1] The cover of each novel was different, of course - the sloping planes of books and playing cards on the cover of Dombey and Son created tension; a soaring movement lightened the cover of David Copperfield; the covers of Little Dorrit and Our Mutual Friend were sombre.

The cover of Bleak House was crowded with figures in action; it was chaotic as a whole and in detail. In

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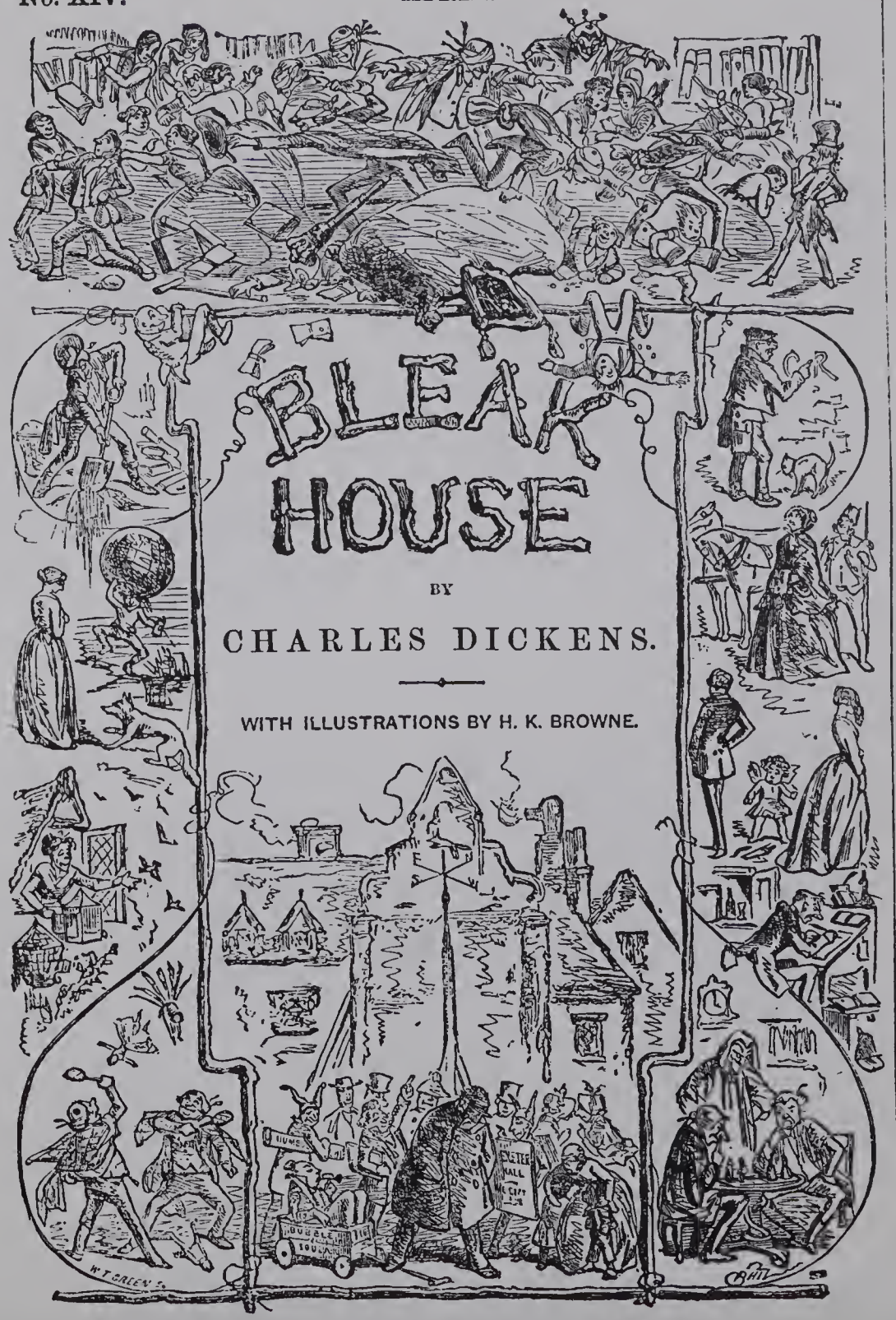
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BRADBURY AND EVANS, PRINTERS, WHITEFRIARS.

No. XIV. APRIL. Price 1s.



BLEAK HOUSE

BY

CHARLES DICKENS.

WITH ILLUSTRATIONS BY H. K. BROWNE.

LONDON: BRADBURY & EVANS, BOUVERIE STREET.

AGENTS: J. MENZIES, EDINBURGH; MURRAY AND SON, GLASGOW; J. M'GLASHAN, DUBLIN.

☞ The Author of this Work notifies that it is his intention to reserve the right of translating it.

a small clear space in the upper centre was engraved



Across the top of the cover above the title a tumultuous game of blindman's buff led by a lawyer, sent men, women and children scurrying, to tumble down the page. Below the title a motley crowd clustered in front of old houses which were spewing smoke into an east wind indicated by a weather vane surmounted by a fox. One Fool carried a sign "Humbug", another a sandwich board bearing "Exeter Hall" and an indecipherable announcement. A plainclothes officer stood out from the mob. Besides the two larger scenes, down each side of the page was a series of vignettes. On the left at the top a man in a barrister's wig standing in the middle of rolls of parchment shoveled dirt down into the vignette below, in which a child or dwarf carrying a lamp staggered under the weight of a globe, and a fox kept a young woman at bay. Below that a mad old lady was releasing birds from a cage out a dormer window. At the bottom left two merry figures in barrister's wigs played

battledore and shuttlecock with figurines. At the lower right corner cunning lawyers calculated chess moves with men (and women). With his coat tails hanging into the bottom vignette, above it a clerk was toiling at a desk. Jammed above that a man and woman had their backs turned to each other while a bewildered cupid stood between them. Close above them was the dark figure of a haughty woman with her liveried footman and coach-horses behind her, and her head thrust into the lower part of the vignette at the top right, of an unpleasant looking man printing C R, while a cat at his feet arched its back. Dividing the page and framing the title along with the illustration of the houses and mob at the bottom, lay a hurdle made of vine branches with tendrils coming from it and from the title Bleak House which was drawn as from faggots of the same vine.

The game of blindman's buff was an obvious metaphor of the blind, stupid heartlessness of Chancery. The police officer was evidently Bucket, standing out from a crowd of the characters of the novel in front of "Bleak House" - whether Tom-all-Alone's, Lincoln's Inn, Chesney Wold, or Mr Jarndyce's. (This point is discussed in the next chapter, pages 122-3 below.) The vignettes hinted at events in the story and played up the feature. The lawyer shovelling dirt suggested a shyster's labour, say Vholes's; the "boy" carrying the globe (Richard?), a weak mortal's incapacity under an enormous burden; the young woman could be Ada,

and the fox tormenting her a metaphor of Vholes's cunning practice. The mad old lady was clearly Miss Flite (499, 871). The vignettes in the bottom corners stressed the feature with a metaphor of lawyers in Chancery heartlessly toying with clients. The toiling clerk would be Guppy, the young man and woman at odds would be Allan and Esther (she has the same hair arrangement in the first illustration, 40); the haughty woman portrayed Lady Dedlock; the man printing C R showed Krook trying to write his name (57), and characterizing all that the devil chancellor stood for (see pages 188-9 below).

The cover was journalistic in its strong, direct simplicity. This contrasts with Thackeray's cover for Pendennis; its reserved, cultivated, academic wit and gentility was relatively quiet, and played on classical allusions. But the cover of Bleak House announced a cynical, aggressive view of society.

Phiz's illustrations, that accompanied the text, sustained the mood and posture of the cover and of the Advertiser. The artist's attitude was generally somewhat cynical and aggressive; the illustrations tended to be loud, vulgar, excited and live. Like news photographs they were a significant moment or high point in the story that followed, or they played up a special feature: in the bound volume they always faced the page of the text they illustrated.

Their style and attitude are found in many cartoons today, for instance Jimmy Hatlo's syndicated cartoon "They'll Do It Every Time".

Part I was illustrated with "Miss Jellyby" and "The little old Lady". In the latter, Miss Flite was accosting Esther Summerson and the wards in Chancery at the steps of Lincoln's Inn Hall, suggested by a great pillared portico. The outlines of houses, and a carriage and well-muffled coachman, emerged from the murky background. Miss Flite was giving her blessing, "saying, still with a curtsey and a smile between every little sentence, 'Youth. And hope. And beauty '" (33). With her reticule and mad air she recalled Ophelia dispensing truth at the court of Denmark ("There's rosemary . . . there is pansies . . . there's a daisy").[2] The frightening suggestion of a parallel with the diseased, doomed Hamlet world was controlled, distanced and deflated by the intentional exaggeration of Phiz's caricature. A scene that might be tragic if it were dealt with differently, in Dickens' journalistic style was sensational. Facing this symbol of neglect in national affairs, "Miss Jellyby" was a picture of domestic disorder. Since Esther Summerson was in both illustrations, with an active personal role in Caddy's life as her trusted friend and guide but more passive in Chancery, rather a spectator and reporter sympathizing with the sufferings of its victims,

the opening illustrations telegraphed the mutual relevance of National and Domestic (c. 40).

Part II was illustrated with "Coavinses", and "The Lord Chancellor copies from memory". The first was an agitated scene set in a drawing room of Bleak House with the bailiff's follower confronting the carefree sponger, Skimpole, while Richard and Esther stood anxiously by; the second depicted Krook the illiterate standing in the middle of his junk, showing Esther how he wrote "Jarndyce". The engraving of the mock chancellor was dark, chaotic and sinister, right down to its detail - the black cat humped on his shoulder, a leering mask on the wall, near it a doll hanging by a string, a sign BONES BOUGHT. Again the Chancery theme, and the mystery thriller that centred on Esther and began to unravel from Nemo, Krook's tenant, were interwoven and developed with the greatest economy, and so speed. The technique was related to block development, we shall see, and depended on telegraphic, unshaded statement that was to be spelled out later, both of them characteristic of journalism, and akin to the bold claims and loud tones of the advertiser.

Part III began with cartoons of Mrs Pardiggle catechising the brickmakers, and Guppy proposing to Esther. "In Re Guppy. Extraordinary Proceedings" was matched in the final part by the "Magnanimous Conduct of Mr Guppy" which showed Guppy come to take advantage of Esther's

dereliction. In the cartoon facing it, Mrs Pardiggle's brood around her were neat and starched; her back like a ramrod, her bulldog face set, she was trying to dragoon the slovenly, amused brickmakers, one sprawled on the floor, while his wife bent over a steaming tub, in the midst of squalor. Though they threw light on the feature of the story - heartlessness and tortuous legal process - these cartoons were interesting principally as special feature.

Part V began with a cartoon like Jimmy Hatlo's syndicated feature in the daily and weekly press. It showed Prince Turveydrop at work in his dancing school while Mr Turveydrop demonstrated deportment on the sidelines with an imitation of the Prince Regent. Facing this was a dismal view of the graveyard in Tom-all-Alone's which was sardonically rendered; for example, tombstones were tumbling down; one showed a skull and crossbones, another, a child's soul in flight to heaven; and in a lighted window in the wall, the silhouette of a piglike profile raised a huge beer mug. Through the gate at the centre Jo the crossing sweeper pointed out a grave to a veiled lady. It illustrated a decisive event in the thriller, for Lady Dedlock's devotion to Nemo-Captain Hawdon betrayed her past. This illustration was echoed by "The Morning" in part XVIII, showing her dead at the same gate. Both "The Dancing School" and "Consecrated Ground" were newspaper in their loud, vulgar, aggressive handling of the subject.

The first illustration of part VI took a sly look at Esther and Allan's romance. Facing it was a Hogarthian view of Sir Leicester's chapel on Sunday morning. Part VII was similarly illustrated with cartoons of a Slap-Bang dining-house (275) and Smallweed the avaricious money-lender's household, in which heavy engraving was used to emphasize characteristic attitudes.

Part VIII began with two Hogarthian cartoons in the manner of polemical journalism. In the first, Jo was huddled on a stool in the midst of the Snagsby household while Chadband "improved" him with unction. The sarcasm of the caption "Mr Chadband 'improving' a Tough Subject" expressed the judgments conveyed by caricature. The waif in rags was at a loss, his bewilderment matched by Guster's daze, and underscored by Mr Snagsby's amiable ineffectuality (with his good-natured smile and receding jaw he sat up like a schoolboy). Contrariwise, a very prim Mrs Snagsby gave Jo a sour look. Mrs Chadband - large, sombre, severe, fingertips joined - judged him like the law ("He won't move on" says the constable calmly, 264). Plump and black, Chadband dominated the scene (except for the apprentices joking behind his back). Detail reinforced the main lines; Chadband's pose was a parody of the Baptist on the wall behind him, shepherdesses decorated the mantel, a stuffed fish hung above the mirror (the fish was the early Christians' symbol of the baptized). In the facing illustration Mr Turvey-

drop's Prince Regent pose echoed Chadband's irresponsible, charlatan paternalism: Turveydrop's complacent self-regard showed in his staginess, Prince and Caddy's subservience, his bloated ease which was conveyed in his coiffure, his gesture that echoed Chadband's, his pictures, vanity table, Wellingtons, eyeglass, rosette. At the same time the hint of government in "Prince Regent" like the hint of Church in "Reverend" Chadband, pointed to vested interests and national significance, and trivia are made important primarily through journalistic treatment.

Briefly, not to labour the point, each part began with a pair of journalistic illustrations.[3] His own editor, Dickens decided what he wanted illustrated and how it should be done.[4] As a result the most significant moments and most interesting features were illustrated. Key events were played up: Lady Dedlock searching out Nemo's grave, Tulkinghorn's finding Guppy with Lady Dedlock, the murder of Tulkinghorn, Lady Dedlock's flight and her death. Other illustrations played up "human interest": "Mr Guppy's Entertainment", "Lady Dedlock in the Wood", "Mrs Bagnet returns from her Expedition", "Magnanimous Conduct of Mr Guppy". The "dark plates", especially "Consecrated Ground", "The Appointed Time", "The Ghost's Walk", "Tom-all-Alone's", "Shadow", "Night", "The Mausoleum" - illustrated the theme of Bleak House, the neglect and disorder in England typified by Chancery, and focused in it.[5] Altogether, the illustra-

tions of Bleak House played an important part in the work: a significant aspect of its layout, they helped to make it newspaper.

Lead and headlines, block development, and special features, each require their own detailed treatment and receive it in the chapters that follow. But we must at least note here how they played a part in layout, because its total effect issued from them too.

Lead and Headlines

The title Bleak House pointed to rather than told the story. It was like the New York Daily News headline

BABY DEAD

which announced the story of the finding of Lindbergh's kidnapped son, or these captions from the Times, 8 January, 1851, pages 5 and 6 -

CONTEMPT OF COURT

and

THE STATE OF EUROPE

- for they called attention to the story and to its feature. Analogously the cover of Bleak House worked like the front-page photograph to highlight the chaos and neglect that the headline BLEAK HOUSE pointed to. The illustrations that introduced each part added to the effect. In the bound volume this function of illustration was performed by the

frontispiece, a gothic view of Chesney Wold which drew attention to the feature. The title page facing it itself bore a vignette of Jo the crossing sweeper (found on page 221 in the Oxford editon).

In terms of headlines the title of the first chapter, In Chancery, was the second deck for it helped focus the feature by advancing a step further the theme implicit in the title Bleak House, which was the first deck. Then came the lead - "the Lord Chancellor sitting in Lincoln's Inn Hall. Implacable November weather. As much mud in the streets" Since Dickens told his story more or less chronologically, taking advantage of suspense to heighten interest, his lead did not outline the story; it did little more than introduce the feature and foreshadow the development of its story of disorder and neglect in a series of pictures of fog and mud, which we shall examine in the chapter on the lead in Bleak House that follows this one.

In addition, the series of vignettes introduced the block development we shall examine in our seventh chapter. These glimpses of London and its life, which contained a hint of Dickens' sketches, of Pierce Egan's and Bell's Life in London, and of the weekly newspapers, in their human interest foreshadowed the special features of Bleak House which we shall examine in our eighth chapter. Finally, laid out side by side on page one, the vignettes suggested

the mosaic of the front page which represented the newspaper. Like the ads in the Advertiser, or on the front page of the Times, like page-one make-up of our newspapers, the juxtaposed scenes in the first page of the novel made a single mosaic representing one society, the world of Bleak House.

The second chapter was like the front page of the second section of a newspaper. Its headline, In Fashion, obviously echoed the page-one headline, In Chancery, at the same time that it introduced a secondary theme or subplot of the story. A thriller or melodrama, Lady Dedlock's Secret, promised sensational revelations about disorder in high society. (We shall see that it was connected with the feature at many points, and in itself illustrated the neglect and chaos that issued from the Law.) So, when Mr Tulkinghorn, the family lawyer, Mr Guppy, a law clerk, the Smallweeds and Inspector Bucket, pried into her secret, they turned up Lady Dedlock's love affair with Captain Hawdon before her marriage and discovered her illegitimate daughter Esther. When a search of legal papers yielded evidence, Guppy, Mr Tulkinghorn, a solicitor of the Court of Chancery, and the Smallweeds who were the heirs of Krook, the "Lord Chancellor" and his heaps of rubbish - all attempted blackmail. Mr Tulkinghorn's manipulation ended in his murder, and Lady Dedlock's death, just as Vholes's craft led to Richard's death and just as the law's delay led to the deaths of Tom Jarndyce, Gridley, and Jo and to Miss Flite's madness.

Just as the first chapter called attention to the theme rather than outlined the plot, so in the same way the second called attention to the secondary theme rather than outlined the sub-plot; but Rumour, high society, mystery and Lady Dedlock's "faintness of death" foreshadowed the development of this side of the story.

Block Development

Journalistic development in blocks seems peculiarly apt for a story of disjointed lives, beads on the thread of neglect and disorder, the principal bauble being Chancery. Separate blocks were relevant to a story of disjointed lives inasmuch as block development could lend speed to the story; it established a rhythm; it even gave a feverish air to Richard's fluctuations, and urgency to the hunt for the murderer and for Lady Dedlock.

So the abrupt transitions of time and place resembled the mosaic of the news page - from Bleak House one night (c.6) to Chesney Wold some time earlier (c.7), from Bleak House (c.9) to Cook's Court, London (c.10), from Bell Yard (c.20) to Mount Pleasant (c.21), from Leicester Square (c.21) to Lincoln's Inn Fields (c.22).

The third chapter started abruptly with "I have a great deal of difficulty in beginning to write my portion of these pages for I know I am not clever." Dickens hammered home his introduction of the first person but the

shift from one narrator to the other was never doubtful. Though the development from there looked chronological it was scarcely in a continuous thread but rather in separate blocks emphasized by the shift back and forth between Esther and the narrator:

> For what makes the first impact on us is not, after all, a matter of plot but of rhythm, a powerful and insistent beat created by the double narrative technique, the changing back and forth between the impersonal, ironic third person voice and the emotional, committed voice of Esther Summerson.[6]

There was an abrupt transition in the middle of part II for instance, from Esther's musing on her orphan childhood and school days, in chapter 6, to the impersonal narrator's evocation of the importance and mystery of Chesney Wold and the Dedlocks, in chapter 7:

> It was all gone now, I remembered, getting up from the fire. It was not for me to muse over bygones, but to act with a cheerful spirit and a grateful heart. So I said to myself, "Esther, Esther, Esther! Duty, my dear!" and gave my little basket of housekeeping keys such a shake, that they sounded like little bells, and rang me hopefully to bed.

CHAPTER VII

The Ghost's Walk

WHILE Esther sleeps, and while Esther wakes, it is still wet weather down at the place in Lincolnshire. The rain is ever falling, drip, drip, drip, by day and night, upon the broad flagged terrace-pavement, The Ghost's Walk. The weather is so very bad, down in Lincolnshire, that the liveliest imagination can scarcely apprehend its ever being fine again. Not that there is any superabundant life of imagination on the spot, for Sir Leicester is not here (and,

truly, even if he were, would not do much for it in that particular), but is in Paris, with my Lady; and solitude, with dusky wings, sits brooding upon Chesney Wold.

(80-81)

At the end of the chapter, the transition back again to Esther at Bleak House was an equally marked shift of tone from irony to cosiness though the shift was from dialogue to description. There was also a break in time and place:

"Now, come hither," says the housekeeper. "Hither, child, towards my Lady's pillow. I am not sure that it is dark enough yet, but listen! Can you hear the sound upon the terrace, through the music, and the beat, and everything?"

"I certainly can!"

"So my Lady says."

CHAPTER VIII

Covering a Multitude of Sins

IT was interesting when I dressed before daylight, to peep out of window, where my candles were reflected in the black panes like two beacons, and, finding all beyond still enshrouded in the indistinctness of last night, to watch how it turned out when the day came on. As the prospect gradually revealed itself, and disclosed the scene over which the wind had wandered in the dark, like my memory over my life, I had a pleasure in discovering the unknown objects that had been around me in my sleep.

(91-92)

Again in the middle of part III there was a marked change of tone, of time, and of place from chapter 9 to chapter 10. Hints and scraps of romance led up to Guppy's proposal of marriage to Esther at the end of chapter 9; there Esther's intimacy and sentiment broke off abruptly as the

third personal narrator in chapter 10 turned to the Inns of Court and tortuous law business which concluded with Tulkinghorn's discovering Nemo dead:

> I sat there for another hour or more, finishing my books and payments, and getting through plenty of business. Then, I arranged my desk, and put everything away, and was so composed and cheerful that I thought I had quite dismissed this unexpected incident. But, when I went up-stairs to my own room, I surprised myself by beginning to laugh about it, and then surprised myself still more by beginning to cry about it. In short, I was in a flutter for a little while; and felt as if an old chord had been more coarsely touched than it ever had been since the days of the dear old doll, long buried in the garden.

CHAPTER X

The Law-writer

> ON the eastern borders of Chancery Lane, that is to say, more particularly in Cook's Court, Cursitor Street, Mr Snagsby, Law-Stationer, pursues his lawful calling. In the shade of Cook's Court, at most times a shady place, Mr Snagsby has dealt in all sorts of blank forms of legal process; in skins and rolls of parchment; in paper - foolscap, brief, draft, brown, white, whitey-brown, and blotting; in stamps; in office-quills, pens, ink, India-rubber, pounce, pins, pencils, sealing-wax, and wafers; in red tape and green ferret; in pocket-books, almanacks, diaries, and law lists; in string boxes, rulers, inkstands - glass and leaden, penknives, scissors, bodkins, and other small office-cutlery; in short, in articles too numerous to mention; ever since he was out of his time, and went into partnership with Peffer. (126-127)

Special Features

Of course, the excitement of the abrupt change of tone was only part of the life in this prose. In themselves the different voices were interesting: one of them editorial-

ized - for instance in the passage we quoted on page 112. Dickens not only remarked sarcastically Sir Leicester's want of imagination, but his ironic attitude was also a comment on the Dedlock society; on the other hand the cosy intimacy of Esther's tone in chapter 8 resembled, say, the syndicated gossip columnist, (at other times a sob-sister's reporting, for example in the visit to the brickmakers', c.8, or to the orphaned children of the bailiff's follower in Bell Yard, c.15). That was also journalism, the special feature, which we shall examine more closely later.

The excitement of a wide range of tone also occurred within scenes. In Dickens' dramatization of the Inkwich or Mrs Pardiggle's visit to the brickmakers' or similar scenes where the speakers were of far different social origin, the highly idiosyncratic tones of each one's speech made a mosaic of the scene. Professor Quirk has shown Dickens' "sense of the appropriate in language, his explorer's interest in all communicative phenomena."[7] Though its basis was reportage and the rendering apparently stenographic, the achievement was of course the creation of a supremely gifted author:

"Is anybody in attendance who knows anything more?"

Mrs Piper pushed forward by Mrs Perkins. Mrs Piper sworn.

Anastasia Piper, gentlemen. Married woman. Now, Mrs Piper - what have you got to say about this?

Why, Mrs Piper has a good deal to say, chiefly in parentheses and without punctuation, but not much to tell. Mrs Piper lives in the court (which her husband is a cabinet-maker), and it has long been well beknown among the neighbors (counting from the day next but one before the half-baptising of Alexander James Piper aged eighteen months and four days

old on accounts of not being expected to live such was the sufferings gentlemen of that child in his gums) as the Plaintive - so Mrs Piper insists on calling the deceased - was reported to have sold himself. Thinks it was the Plaintive's air in which that report originatinin.

This passage moved from direct speech representing the coroner's reserved, cultivated, official tones, to journalistic notes of the proceedings at an inquest, to free direct speech representing the coroner's brisk professional handling of a witness, to editorializing by the narrator, to free indirect and direct speech representing Mrs Piper's testimony.[8] Mrs Piper's English sounded like a private language, a torrent of speech "chiefly in parentheses and without punctuation," fed by total recall and graced by creations like "originatinin" and "feariocious". Her idiosyncracy recalled Mrs Gamp and made an amusing cartoon of confusion.

While creating Jo by means of free direct speech (Never heerd of sich a think) Dickens also conveyed by the tone of Jo's answers the overtones of the questions he was answering - amusement, disdain, the aggressivity of forensic style.[9] Through sheer juxtaposition or layout he turned the coroner's reactions back on himself in a satirical social comment: "This won't do, gentlemen!" The picture of the London street Arab that Dickens drew with Jo's words was at once discreetly pathetic and a fierce attack on social injustice (Never been to school. What's home?):

Name, Jo. Nothing else that he knows of. Don't know that everybody has two names. Never heerd of sich a think. Don't know that Jo is short for a longer name. Thinks it long enough for him. He don't find no fault with it. Spell it? No. He can't spell it. No father, no mother, no friends. Never been to school. What's home? Knows a broom's a broom, and knows it's wicked to tell a lie. Don't recollect who told him about the broom, or about the lie, but knows both. Can't exactly say what'll be done to him arter he's dead if he tells a lie to the gentlemen here, but believes it'll be something wery bad to punish him, and serve him right - and so he'll tell the truth.

"This won't do, gentlemen!" said the Coroner, with a melancholy shake of the head.

"Don't you think you can receive his evidence, sir?" asks an attentive juryman.

"Out of the question," says the Coroner. "You have heard the boy. 'Can't exactly say' won't do, you know. We can't take that, in a Court of Justice, gentlemen. It's terrible depravity. Put the boy aside."

(148)

Along with the tone of the voices, the material or topic jumped like the mosaic of the newspaper, from the head-line story to human interest material, from other important events to editorial comment. Bleak House jumped from George Rouncewell's promissory note (c.34) to Esther's illness (c.35), from Guppy's embarrassment (c.39) to the state of England (c.40), from Jo's death (c.47) to the Dedlock society (c.48), from Tulkinghorn's death (c.48) to Mrs Bagnet's birthday (c.49), from George Rouncewell in jail (c.52) to Inspector Bucket at work (c.53), from Sir Leicester struck down in his library (c.54) to Mrs Rouncewell on the road to London (c.55), from Bucket and Esther in pursuit of Lady Dedlock (c.57) to the Dedlock town house (c.58) to the London streets (c.59). Interest was focused now on Chancery, now on Mrs Jellyby's menage, now on Tom-all-Alone's, now on Dedlock

society, now on Skimpole's idiosyncrasy, now on Esther's romance, for Bleak House was made up not only of the events which the narrators reported but also of a lot of special features.

Just as the Advertiser and the newspaper page were and are a mosaic, the text of Bleak House was a mosaic of contrasting materials from widely separated settings. Since lead and headlines, development and special features receive more extended discussion in the sections that follow, our aim here is only to indicate that they played a part in the journalistic layout of Bleak House. The layout was exciting, even sensational, and while it encouraged the brassy tone of the journalist in its prose, it contributed to that liveliness that is characteristic of the newspaper. With journalistic layout, Bleak House may have been loud, vulgar, and peppy, but it was also alive; and its life was the life of a newspaper.

6. LEAD AND HEADLINES

In our last chapter we tried to show that advertising - which made the layout of Bleak House loud, vulgar, aggressive and alive - introduced the novel, contributed to it, affected its presentation and its style to determine, finally, the total effect of Bleak House, making it into newspaper. But if Bleak House was newspaper, it had headlines, block development and special features. Since layout involves the whole work, we touched briefly on lead and headlines, development and special features as part of the layout of Bleak House. Now we turn to these other aspects of journalism to show how they are found operative in this novel, and first of all to lead and headlines. These advertise and summarize the story, which is then developed in blocks and filled out with special features. The lead and headlines orient the reader, for they give him in a capsule a foretaste of the novel. They also play up the feature, as journalism, loudly and aggressively. With the help of layout the title Bleak House shouted chaos and neglect, so that the feature was emphatic and obvious. If it is true that in itself this title was probably no more

obvious a headline than Nightmare Abbey or Vanity Fair, nevertheless layout - advertising, colour, illustration - transformed the title into a headline.[1]

Dickens improved as a headline writer, in a few years tracing the growth that took place in the press during decades. His titles, both book and chapter, grew more emphatic and meaningful, turning from personal names - Nicholas Nickleby, Oliver Twist, Barnaby Rudge and (the exception that proves the rule) The Old Curiosity Shop, a misnomer - to the heavy irony of Great Expectations. So "Dombey and son, Dom-bey and son" (in Mr Dombey's savouring of the name, 2), along with the cover focused for the reader the merchant's pride in his import house, which the Athenaeum reviewer grasped as the theme from the second number of the novel.[2] Though at first glance a return to a simple proper name, Little Dorrit was in fact a pet name that indicated her place in others' estimation and the paradox of her childlike freedom in a society where all others were prisoners.

In Dickens' biography one can see in process the development of the headline writer. As the idea for a new story fermented, Dickens searched for the right name, drawing up long lists of possible titles, thinning these, eventually seizing on one: this was the moment that his idea reached maturity, and he could begin writing.[3] Until that moment he was "the victim of an intolerable restlessness," as he

wrote to Forster in August, 1851: "I sit down between whiles to think of a new story, and, as it begins to grow, such a torment of a desire to be anywhere but where I am; and to be going I don't know where, I don't know why; takes hold of me, that it is like being driven away."[4] In a letter to Henry Austin on 7 September, 1851, among the torments that put him "in that state of mind which you may (once) have seen described in the newspapers as 'bordering on distraction,'" he listed "my new book waiting to be born."[5] Again, to the Duke of Devonshire he wrote on 28 September, 1851: "I am in the first throes of a new book, and am spasmodically altering and arranging a new house besides, - and am walking by the sea every day, endeavouring to think of both sets of distraction to some practical end."[6] By 7 October the pressure of creative drive had become intense: "Oh! if this were to last long; the distraction of the new book, the whirling of the story through one's mind, escorted by workmen, the imbecility, the wild necessity of beginning to write, the not being able to do so, the, O! I should go - O! - "[7] Two days later he wrote to Miss Coutts: "I <u>can not</u> work at my new book - having all my notions of order turned completely topsy-turvy."[8] The cause of these birth pangs seems clear. By the time Dickens wrote <u>Bleak House</u> the title was much more than some kind of identification for a story: it was the story in a headline; the title had to focus the feature.

Some of the titles and subtitles he mulled over reveal how the theme was shaping itself in his mind: Tom-all-Alone's: The Ruined House; Bleak House Academy; The East Wind; Tom-all-Alone's: The Solitary House where the Grass Grew; Tom-all-Alone's: The Solitary House that was always Shut up and never Lighted; Tom-all-Alone's: The Solitary House where the Wind howled; Tom-all-Alone's: The Ruined House that Got into Chancery and never got out; Bleak House and the East Wind: How they both got into Chancery and never got out; Bleak House.[9]

As Dickens the writer emerged, it may be true, as Monod suggested, that he was not a better novelist, but surely he was a better journalist as his choice of Bleak House for title illustrated, for it was terse, emphatic and charged with meaning.[10] That it was terse and emphatic seems self-evident. It was also highly significant, for it was not only the name of Mr Jarndyce's house, but it also implied the theme or feature of the story, with its variations, each of them centred round a bleak house which thus grew into a symbol since it represented them and symbolized their meaning. In the first place, Bleak House unified the novel, which revolved round it, as Chesterton suggested: Esther centred her narrative on the house she was mistress of, and closed the novel there.[11] Secondly, the novel opened at Lincoln's Inn wrapped in a "London particuler" (35) which suggested that the Court of Chancery was Bleak House. Thirdly, if Lincoln's Inn, deep in fog and mud, failed to lead the reader's imagination to Lincolnshire and Chesney Wold in mist and rain, there were to be the frontispiece

and the concluding illustration to suggest that Chesney Wold, "the House that was always Shut up and never Lighted" was Bleak House. Finally, any house involved in Chancery proceedings was bleak (Gridley's or Krook's for instance) but none bleaker than the slum, Tom-all-Alone's. They all appeared in Dickens' list of possible titles for they were variations on his theme, and illustrated it. Bleak House emphatically summarized the chaos and neglect that was the theme of the novel, as a good headline should: Bleak House focused the story by playing up the feature.

The feature was expressed in the lead: "the Lord Chancellor sitting in Lincoln's Inn Hall. Implacable November weather. As much mud in the streets, as if the waters had but newly retired from the face of the earth." An imaginative, rhetorical expansion of this lead telegraphed the story of neglect, indifference and disorder, for the series of phrases focused accurately the tone and sense of the feature: "smoke", "a soft black drizzle", "flakes of soot", "undistinguishable in mire", "splashed to their very blinkers", "slipping and sliding", "crust upon crust of mud", "fog down the river where it rolls defiled among the tiers of shipping, and the waterside pollutions of a great (and dirty) city", "fog in the eyes and throats", "fog cruelly pinching the toes", "gas looming". In a further expansion of the lead, Dickens drew parallels between the foul weather and the workings of Chancery, sometimes

explicitly: "a foggy glory round his head" [the Lord High Chancellor's]; "softly fenced in"; "mistily engaged"; "tripping one another up on slippery precedents, groping knee-deep in technicalities" (2). Then "Jarndyce and Jarndyce" was introduced, Miss Flite, Gridley, the hopelessness of the case, and the wards in Chancery. To sum up, the first chapter functioned as a lead for the body of the story.

In addition, like the front page of a newspaper, the opening of Bleak House mirrored its world, but schematically, by indicating the main characters and events. With the second chapter, setting, character and events got further development: In Fashion introduced the secondary theme, Lady Dedlock's Secret, which intertwined with the feature so that in developing the thriller Dickens was developing the Chancery story.

Like the titles of his books, Dickens' chapter titles, which were captions or headlines in the body of the story, grew progressively briefer and more emphatic as well as more significant. Chapter 1 of Martin Chuzzlewit (1844) was Introductory, concerning the Pedigree of the Chuzzlewit Family; chapter 2, Wherein certain Persons are presented to the Reader, with whom he may, if he please, become better acquainted; chapter 3, In which certain other persons are introduced; on the same Terms as in the last chapter; chapter 4, From which it will appear that if Union be Strength,

and Family Affection be pleasant to contemplate the Chuzzlewits were the strongest and most agreeable Family in the world. The first chapter of Little Dorrit, ten years later, was entitled Sun and Shadow, which underlined the contrasts of the chapter and the novel - Marseilles and a villainous prison, outdoors and in a cell, free and chained. The title of the second chapter, Fellow Travellers, while it identified the speakers of the dialogue that opened the chapter, suggested the communion that links people travelling together, as all men are linked, like prisoners sharing a cell (with a glance back at Rigaud and Cavalleto in the previous chapter, and forward to the development of the feature in the novel - the same title and the same scene in a new key opened book II). It also signaled the ironies of the novel since the fellow travellers (Rigaud and Cavalletto, the Meagles, Tattycoram and Miss Wade) quarreled and preyed on each other. Home, the title of the third chapter, was heavily ironical since the cheerless walls and streets of London and the forbidding Clenham household were imprisoning. Similarly all the novels of Dickens' mature art had chapter titles like headlines, except Great Expectations; it had none, partly, we believe, to diminish the author's presence in a novel in the first person throughout, partly because it was first published as a weekly serial in All The Year Round and never in monthly parts, and partly, we suspect, because Dickens was so hard pressed for time in publishing

it weekly.[12]

So the chapter titles of part II of Bleak House were suggestive captions that focused attention on their "story": chapter 5, A Morning Adventure, recounted a visit with Miss Flite to Krook's where she lived; chapter 6, Quite at Home, the wards' first day at Bleak House where they were welcomed warmly by Mr Jarndyce, and were enchanted and victimized by Mr Skimpole; chapter 7, The Ghost's Walk, an introduction to Chesney Wold, the Rouncewells and the skeleton in the Dedlock closet. Part III began with chapter 8, Covering a Multitude of Sins, a return to Bleak House the following day, where the household discussed Chancery and Mrs Jellyby's fascination with foreign missions, a passion that left her family in domestic chaos; the chapter ended with Mrs Pardiggle's catechetical visit to the destitute brickmakers'. The allusion to "charity covers a multitude of sins" (1 Pet. 4, 8) focused a nice point of irony: Mrs Jellyby's charity did not embrace her home, where it should have begun, nor did Mrs Pardiggle's include any warmth of affection. The title of the following chapter, Signs and Tokens, was general enough to send the reader's thought in several directions - signs of Richard and Ada's romance and of his lightness, and traces of mystery (Lady Dedlock's secret, in fact) in Boythorn's dead romance and in Guppy's proposal to Esther, which was curiously interested. Chapter 10, The Law-writer, unfolded Tulkinghorn's suspicions,

calculations and search for the connection between Lady Dedlock and the law-copier whom he found dead in his room at Krook's. We can measure how highly condensed and suggestive Dickens' titles usually are by comparing them with the few that seem perfunctory choices, perhaps in haste, or simply from lack of ideas: for instance he used the title Esther's Narrative from time to time, although, of course, it did emphasize the effect of the double narrative. The title of chapter 31, Nurse and Patient, embraced Esther and Charley in both roles, turnabout. The title of chapter 32, The Appointed Time, with its allusion to eternal life as it is referred to in sacred scripture, commented sardonically on Guppy and Jobling's discovery that Krook died of spontaneous combustion. Part XV began with Jo's pathetic death in chapter 47, Jo's Will.[13] The title hinted at his likeness to Christ, in life and death - poor, scorned, innocent, devoted. That was followed by chapter 48, Closing in, another of the titles that looked in two directions, since it suggested the vise that Tulkinghorn tightened on Lady Dedlock as well as a new twist as he was murdered. Chapter 49, Dutiful Friendship, teased the reader in the same way, as it opened on Mrs Bagnet's birthday celebration, possibly an obligation to an old comrade like George Rouncewell, then turned to his debt that Bagnet underwrote and that Tulkinghorn "extra-drilled" him for (668), and ended with Mr Bucket's charming the Bagnets while he kept tab on George only to

arrest him privately. Springing a Mine, chapter 54, telegraphed the surprise in Bucket's big scene in the Dedlock library when he wound up the Tulkinghorn case and arrested Mademoiselle Hortense. Flight, chapter 55, embodied the ambiguity in the events that made Lady Dedlock mistakenly suppose she had to flee, and the following chapter, Pursuit, signaled the way she covered her trail so that Bucket and Esther failed to catch her (and so save her). Of course, not all the chapter titles were as pregnant, but these may serve to illustrate Dickens' skill as a headline writer.

As we saw, when he prepared a definitive edition of his novels in 1867-1870, instead of running the book title at the top of the page throughout the work, he replaced it on the right-hand page with a set of sub-titles. These captions within the story brought the feature into more prominence and better focus.

So chapter 5, A Morning Adventure, had the sub-titles "A Walk before breakfast", "The little old lady", "Mr Krook", "'A little - M - you know!'", "Superior to Chancery". They indicated stages of the narrative - Esther and Caddy's expedient to gain a respite from the chaos of the Jellyby household, the young people's renewed acquaintance with the mad victim of Chancery, their ominous encounter with the devil Chancellor, Miss Flite's pathetic attempts to

normalize her distress, Richard and Ada's brave hopes. The sub-titles of chapter 14, Deportment, were richly informative. Though the chapter was Esther's account of a number of romances - Richard and Ada's, Caddy and Prince's, Esther and Allan's - the disorder it portrayed made for a sardonic view of society. The captions rang the changes on the relationships within the chapter: "A woman and a sister" referred to Caddy's relationship to Esther; "Young Mr Turveydrop and old Mr Ditto" suggested the son's close ties with his father who was marked as a replica; "Deport-ment" pointed to the role the imitation Prince Regent assumed for the benefit of the rest of society; "Mr Turvey-drop senior blesses his son" was an ironic comment on the father's hypocritical sponging on Prince and Caddy; "Miss Flite and her doctor" referred to her engaging illusions of grandeur that permitted her both to patronize Allan Wood-court and to be grateful to him; "Mr Krook's noble and learned brother" alluded to the junk dealer's ghoulish amusement over the name and reputation he shared with the Lord Chancellor (51-2). Chapter 23 had a peppy, tantalizing, ironic set: "Richard sinking into a Chancery suitor" tele-graphed his growing distress; "Put not your trust in Chancery" judged the court with words of revelation - "Put not your trust in princes" (Ps.146, 3); "Deportment droops" spot-lighted Mr Turveydrop overcome by the news that the prop of his years was engaged to Miss Jellyby; "The real original

African break-down" put in perspective Mrs Jellyby's problems, Mr Jellyby's bankruptcy, and Caddy's refusal to devote herself any longer to her mother's campaign to win Borrioboola-Gha; "A model mother" was a caption for Dickens' cartoon of Mrs Jellyby undisturbed by Caddy's approaching marriage since she was completely preoccupied by Africa. Those in chapter 28 had the gossip columnist's mixture of snobbery and coy familiarity: "Company at Chesney Wold", "The right ironmaster in the wrong place", "Sir Leicester Dedlock astonished".

Evidently Dickens used the newspaper technique of lead and headline to orient the readers of Bleak House. With the aid of the illustrations and layout the title of the work suggested a world of chaos and neglect, the feature that was developed in the story that followed. A chapter title like The Appointed Time with its allusion to eternal life, focused the attention of the reader on its feature, inevitable reckoning. The page headings of chapter 14, Deportment, brought out Mr Turveydrop's irresponsibility; like captions of a news story they drew the reader's attention to the way his story exemplified the neglect that was emphasized in the title Bleak House.

We tried to show in the previous chapter that layout determined the total effect of Bleak House. Another aspect of journalism, the headline, was Dickens' means for orienting

the reader, for like the newspaper headline Dickens' titles and captions underlined and summed up the feature of his story. His use of them is another reason for calling Bleak House newspaper.

7. BLOCK DEVELOPMENT

While advertising layout, especially, determined the total effect of Bleak House (making it loud, vulgar, aggressive and alive), and headlines emphasized the theme (the chaos and neglect epitomized in Chancery), block development of the lead made a journalistic story embodying the theme. Development of a story in blocks is a newspaper style that aims at compression and speed, which were important considerations in Dickens' instalment publication for impatient readers.[1]

What is a newspaper? It is the news telescoped into a lead and telegraphed in a headline, expanded into a story, completed by special features - the whole characterized by display or advertising. From another standpoint, instead of inspecting the newspaper pattern we can calculate the dynamism of block development. Then we can see that the interaction of materials simply juxtaposed (see Introduction 11, 18) releases energy that sustains the excitement of the layout and headlines while the material fills out the headlines with facts and events, human interest, humour, editorial comment. Of course, that generalization needs

qualifying. For one thing, a main source of the energy of Dickens' prose is not the genre so much as his own creativity; but since this energy exerts itself in a journalistic environment, we can neglect this distinction for the purposes of our argument. For another, as we saw in discussing lead and headlines, Dickens, by teasing the reader with hints of the story to come, made use of chronological development which is an ordinary means, in journalism as in other forms of storytelling, for exciting interest in a story that unfolds in time. Dickens harmonized the two kinds of development, chronological and in blocks, in several ways. As we have noticed, he switched back and forth between two narrators who told the story each with his peculiar tone, posture, viewpoint. Secondly, the development was only roughly continuous as it jumped over time and space even though the episodes were unified by their theme, the "feature" of the story - chaos and neglect caused by Chancery. Finally, it was a mosaic precisely because it was a newspaper story which was shaped by layout.

Since we have already discussed block development a number of times, first when we glanced at the art of journalism in the introduction, again when we examined block development in Hard Times, and a third time in our chapter on layout in Bleak House, here our main task will be to see

how block development was realized or how the story developed in separate blocks. The plan we shall follow will be to take up one by one its nineteen numbers. In each we shall first note its block construction; secondly we shall briefly resume the story; lastly we shall glance at the way the story presented the feature.

The first number of Bleak House comprised four chapters quite distinct from each other. First, the brief opening chapter supplied the lead for the feature story. Next, the short second chapter supplied the lead for the sub-plot. Then an abrupt transition by means of the first words of the third chapter announced a new block of material that was in effect the beginning of the story. With four first personal pronouns and an extremely simple grammar, a naive, diffident, confiding tone blared the announcement: "I have a great deal of difficulty in beginning to write my portion of these pages for I know I am not clever." The narrative that followed was itself divided into blocks by sudden transitions like the sentence "It was my birthday" (16) that abruptly opened a new episode. The fourth chapter was divided off from the third in this way.

In part I Dickens gave the reader a glimpse of the aspects of Bleak House which were to be explored in the development. He riffled the deck as it were. As we saw in the chapter on the lead above (122-4) the chaos and neg-

lect which was Chancery was announced in the headline and summarized in the opening. The second chapter was a block dropped in the middle of the others, touching on the Jarndyce case and Chancery through Tulkinghorn, and on private lives, domestic chaos and romance through Lady Dedlock's Secret. This short, introductory chapter did not condense or summarize the melodrama as newspaper leads often do because the reporter is compelled to telegraph information and sacrifice the excitement of suspense. But Dickens found a way both to foreshadow the end and to keep the reader wondering: he embodied the melodramatic mystery in a riddle - why was Lady Dedlock's faintness like the faintness of death? Here block development was useful for detaching the riddle from the context. So the second chapter was merely juxtaposed to the preceding and following chapters, for though the first paragraph looked like a connection, its languid explanation for jumping into the world of fashion was not so much a bridge as the introduction of the bored tone, the drawl that Dickens used to evoke the world his story had jumped into. Still in the first number, the latter part of the third chapter expanded the brief notice which the first chapter had taken of Miss Flite; she made condensed, cryptic reference to Richard's fate as a Chancery suitor: "I expect a judgment. Shortly. On the Day of Judgment. This is a good omen for you. Accept

my blessing!" (33). Like Miss Flite, Richard was to become fascinated by the Jarndyce case, to the point that he would spend all his energy trying to win it; his effort - that would prove useless anyway when the estate was found to be consumed in legal expenses - was to kill him. Domestic disorder and neglect, which were the mirror of disorder and neglect on a national scale, as well as one of its roots, were associated with chaos in Equity when Esther and the wards in Chancery stayed the night in the Jellyby household (chapter 4), in chaos due to Mrs Jellyby's blind absorption in her African mission at Borrioboola-Gha. (The first instance of domestic neglect was Esther's short and lurid account of her orphan childhood, given at the beginning of the third chapter.) Coupling the wards in Chancery, Richard and Ada, Dickens also began the romantic theme which he later expanded and repeated in the love and marriage between Caddy Jellyby and Prince Turveydrop, Richard and Ada, Esther and Allan, Rosa and Watt. For the mosaic of the city included romance, which was the encouraging, constructive, vivifying aspect of the metropolis and essential to Dickens' complete portrayal of society, since heart was his solution to social problems and caring, evidently, the antidote to neglect.

The second part was made up of three distinct episodes in three chapters - one centring on Lincoln's

Inn, one on Bleak House and one on Chesney Wold. These chapters continued to develop the theme of chaos rooted in private neglect and prepared a solution growing out of love. The part began with A Morning Adventure which developed the Chancery lead mainly by returning to it in the context of the neglect at the Jellybys', of Miss Flite's madness and of the sinister Krook's junkheap, a context that implied a judgment on Chancery. Dickens scattered reminders of this in the narrative; the evil of Chancery kept bobbing up in Esther's story of the Jellybys or Skimpole as it did through the instances which here follow. So the young people's morning walk led them back to Lincoln's Inn where they met Miss Flite who greeted "the wards in Jarndyce" and asked Caddy Jellyby: "Have I the pleasure of addressing another of the youthful parties in Jarndyce?" (48). Later Dickens again suggested the connection between Chancery and her madness when she said, chattering about her birds, "I find my mind confused by the idea that they are singing, while I am following the arguments in Court "(55). Krook characterized Chancery when he gave as one of the reasons why his shop got the ill name of Chancery, that he had a liking for rust and must and cobwebs (52). With chapter 6 the scene shifted to Bleak House and a quite different atmosphere as Mr Jarndyce welcomed the wards. But he seemed to flee from acknowledging Mr Skimpole's or Mrs Jellyby's inconsistency, that he called "seeming" (80). He seemed to flee from recognizing

neglect: "'She means well,' said Mr Jarndyce, hastily" (64); and "he don't care - he's a child!" (67).

Since Esther strikes us as very young in these chapters, and her diffidence sometimes so abject it is embarrassing, the judgments on irresponsibility she expressed or implied in her narrative seem the more damning. In contrast, the third person narrator's tone in chapter 7 on Chesney Wold was sometimes jocular, sometimes sarcastic. His posture of arbiter morum made his judgments seem less damaging than Esther's, and the chapter paradoxically mellower as it developed Watt and Rosa's romance and also Lady Dedlock's Secret (through Guppy's fascination with her portrait, and through the legend of the Ghost's Walk).

A new block began with the first chapter of part III, chapter 8, which returned abruptly to Bleak House and Esther's first person narrative. The next chapter skipped through several episodes connected only by their topic or "feature" - Richard's thoughtlessness, then Mr Boythorn's, and finally Guppy's. The third chapter of the part switched back to the City and the third person narrator, whose story and comments centred on Tulkinghorn and the Law. The principal episode of the first chapter of the part was Mrs Pardiggle's tragicomic catechetical mission to the brickmakers' which was frustrated by her "mechanical way of taking possession of people" (107). The farce was fun, but it was more than

fun, for it helped point the impotent misery it arose from: "Egbert, with the manner of a little foot pad, demanded a shilling of me, on the ground that his pocket-money was 'boned' from him "(105). Then in chapter 9, in several episodes Esther developed the romances - Guppy's passion for her, Ada and Richard's love. In addition Boythorn (who was modeled on Walter Savage Landor) arrived like a gale: "I would seize every Master in Chancery by the throat to-morrow morning, and shake him until his money rolled out of his pockets, and his bones rattled in his skin "(118). Chapter 10 returned to London, to Snagsby the Law-stationer's "on the eastern borders of Chancery Lane." It linked him with Tulkinghorn, and both with Krook's lodger, Nemo the law-writer, whose handwriting in some affidavits on the Jarndyce case had made a tiny crack in the marble facade behind which Lady Dedlock hid her secret, into which Tulkinghorn pried and pried (in both senses) until she broke into smithereens. With each succeeding block of narrative the Law was more distinctly depicted as evil, the enemy of Heart, which it persecuted without reason or mercy.

Part IV opened with an image - "a touch on the lawyer's wrinkled hand" - that was startling in its context, the discovery of a corpse in a dark garret. Later the narrative jumped into the inquest which was handled like a

news report, with added material from the aftermath at Sol's Arms, at the Snagsbys' and at the graveyard. Chapter 12 was even more disjointed: it began by leaping to Chesney Wold, then to France, then in two swift paragraphs back to Lincolnshire, and through episodes and authorial comment to Tulkinghorn's arrival and his account of Nemo's death. The third chapter of the part returned abruptly to Bleak House; it reverted to Esther's intimate tone and it developed episodically the story of Richard's career, Guppy's infatuation with her, Richard and Ada's growing love. Besides the shadow of the law throughout the part, the feature was played up when the coroner rejected as a witness, Jo, the victim of social chaos. Again, chapter 12 gave a sardonic account of the Dedlock circle while heightening the mystery by dropping some hints to the solution (mention of the law-writer disturbed Lady Dedlock's calm; nineteen-year-old Rosa interested her, as though she were the daughter Mrs Rouncewell thought Lady Dedlock wanted), and by introducing her fierce, jealous French maid Hortense.

Part V began with a short episode in Richard and Ada's developing romance, then jumped to London, then to the Jellybys', then to Prince Turveydrop's dancing academy. Next, chapter 15 opened with Esther's account of attempts to enlist Mr Jarndyce's help for missions; then she turned to Mr Skimpole, and from him to Bell Yard. The third

chapter made a sudden transition to the sardonic tone of the third person narrator as he commented on the Dedlocks, first, at Chesney Wold and then at their town house that Lady Dedlock had flitted away to. Next he made a rhetorical transition to Jo the crossing sweeper, moralized on his misery, and concluded by giving an elaborately mysterious account of how Jo conducted a woman to the burial ground where Nemo lay. The first chapter of the part had developed the aspect of domestic chaos by bringing back the Jellybys, and introducing Caddy's future father-in-law, Mr Turveydrop. Its connection with the feature was kept in view when Esther and Caddy visited Miss Flite, the suitor driven mad by Chancery, in her room at Krook, the devil chancellor's. The introduction of Allan Woodcourt, the selfless physician who attended her, was the first firm assertion of Dickens' solution to the problem of social neglect, namely active, devoted charity. (Since Dickens was not yet in complete control of the autobiographical form, nor of the portrayal of women, the account of Esther's selflessness was damaged by being narrated coyly). The next chapter brought another instance of domestic neglect in the orphaned children of the bailiff's follower, which Esther's narrative focused by putting the episode in the setting of Skimpole's thoughtlessness and by including Gridley's story of his ruin in Chancery, which was made dramatic and poignant in the various reactions of Esther, Mr Jarndyce, Mrs Blinder,

Skimpole. The last chapter of the part made striking parallels and relevant comparisons between the two worlds of the governed and their governors with a Carlylean account of Lady Dedlock's visit to Captain Hawdon's grave under the wing of Jo, the crossing sweeper. Where the feature maintained a kind of continuity, division of the material into blocks made for the tension and excitement of journalistic development.

In part VI, made up of two chapters by Esther - one on the Bleak House household and the other at Chesney Wold - and a chapter at Lincoln's Inn by the third person narrator, Dickens reversed the pattern of part IV, though he kept the blend of disorder and romance directed towards a solution through love. The part began with a change of narrators. Then, not only at the beginning of chapters but also of episodes, breaks in Esther's narrative marked block development. Finally, the change in tone as well as time and place divided the third chapter off from the rest of the part. In the first chapter the Bayham Badgers in their egocentric way reported Richard's want of enthusiasm for medicine, Richard talked thoughtlessly, the romances flourished and Woodcourt shipped to China and India as a surgeon. Allan's departure provided for suspense and set up Dickens' final resolution of both public misery and Esther's crise de coeur, for in the end she became the wife of the selfless

physician. In the next chapter the threads of narrative intertwined (and the mutual relevance of the separate threads became clearer) as the Jarndyce household went to visit Boythorn, the Dedlock's neighbour, leading to an encounter with Lady Dedlock when Esther, Ada and Mr Jarndyce were forced to take shelter from a storm with her in her park lodge. The last chapter of the part returned to London in the neighbourhood of Chancery where the Snagsbys entertained the Reverend Chadband who used Jo as an oratorical horrible example ; at length he escaped, only to be compelled by the law to "move on," but not before Guppy got a clue to the Lady Dedlock mystery when he learned about the Lady who had visited Nemo's grave.

The whole of part VII developed the thriller or melodrama, Lady Dedlock's Secret, in the voice of the omniscient author. Along with the last chapter of part VI its events took place during the summer vacation, (when Esther's narrative resumed in part VIII it noted the vacation - "six pleasant weeks" - and passed over it in a paragraph of musing and an exciting, enigmatic encounter with Mademoiselle Hortense, 318-320). Each of the four chapters was a separate block and there was no strict sequence of time and place; similarly there was no strict continuity of action. While each was a step in the unfolding of the Lady Dedlock mystery and they fitted together -

Guppy, Weevle and Young Smallweed snooping for papers at Krook's, with Grandfather Smallweed trying to trace Captain Hawdon, and Tulkinghorn on the trail left by Nemo - they were sufficiently grounded in other events that these links were not necessary. For, first, Guppy's scheme to unearth a valuable secret in Krook's rubbish issued partly from the likeness he had observed between Esther and Lady Dedlock's portrait; second, Grandfather Smallweed was evidently Punch, the imp in a farce, which sufficed to account for his intended extortion of George Rouncewell; third, Tulkinghorn used Mademoiselle Hortense as well as Snagsby and the police, and his hidden sources of power helped make the thriller.[2]

After a whole number in the voice of the third person narrator the return of Esther's narrative in the eighth part was an abrupt transition. Chapter 23 and 24 developed the romantic side of the feature in separate blocks. The first narrated how Richard determined to quit law for the army; the second recounted the event, followed by Mr Jarndyce's breaking Ada and Richard's engagement with the result that Richard grew estranged from his guardian. He grew increasingly irresponsible as he was enticed into dependence on settlement of the Jarndyce case in Chancery. Ada was made more and more unhappy by Richard's misery, and responded to it with increasing devotion to him. His end

was foreshadowed in Gridley's miserable death in a bare room partitioned off the rear of George's shooting gallery where he had taken refuge. Most of the first chapter had developed the parallel between national and domestic disorder by showing the totally self-regarding way Mr Turveydrop and Mrs Jellyby received the news that Prince and Caddy were engaged. It concluded in a bathetic little scene that marked Charley Neckett's start as Esther's maid, perhaps an attempt to contrast devoted love with selfishness (334-5). Part VIII developed the romantic interest and the theme of disorder in the same pattern as part VI, with a third chapter centring on Snagsby the law-stationer's. Dickens' burlesque of a hypocrite using lofty sentiments for low ends was salutary as well as entertaining. Chadband's greedy use of Jo contrasted with Guster the epileptic maid's generous kindness: "She has her own supper of bread and cheese to hand to Jo "(361). Abrupt transitions from episode to episode and chapter to chapter marked the block development of the part.

The four chapters (26-9) of part IX were entirely in the voice of the third person narrator and mostly concerned with Lady Dedlock's Secret, which was unveiled to the reader towards the end of chapter 29 when Guppy in his forensic style menaced her with his web of observations and deductions to prepare her for extortion. The block was unconnected with

part VIII in time and place and was in three distinct portions which took place 1) in London, 2) at Chesney Wold at a time unconnected with the first two chapters, 3) at the Dedlock town house at some later date. Chapter 26 recounted Smallweed's visit to George's shooting gallery to attempt to get from him for Tulkinghorn something in Captain Hawdon's handwriting, and chapter 27 the lawyer's own cool attempt, both of them frustrated by George's decency, loyalty and straightforwardness and by the Bagnets' support. The next chapter took place at Chesney Wold where Mr Rouncewell the ironmaster collided with Sir Leicester - his worth, weight, and responsibility in his concern with Watt's future contrasting with the idleness, triviality and arrogance of the Dedlock society. Besides advancing the thriller the details developed the theme of national decay particularized in personal greed especially fed by Law.

Like parts VI and VIII, part X had two disconnected chapters narrated by Esther developing the romantic story and a third chapter set at Lincoln's Inn in which the impersonal narrator stressed the evil of Chancery. In the first chapter a visit from Mrs Woodcourt with her mania about noble blood mildly upset Esther and Allan's romance, and Caddy Jellyby happily married Prince Turveydrop despite the selfish indifference of Mrs Jellyby and Mr Turveydrop.

In the second, which took place at Bleak House some days later, Charley and Esther cared for Jo who had picked up a mortal fever at Tom-all-Alone's and had moved on as far as the brickmakers'. Their selflessness led to Charley's becoming infected and then Esther becoming infected through nursing her. Since Tom-all-Alone's was decaying in Chancery the contrast drawn between their devotion and Skimpole's callous indifference to Jo put into focus the national disorder. In the third chapter Guppy and Weevle discovered that Krook the devil Chancellor had died of spontaneous combustion and that the letters from Captain Hawdon, which were the means Guppy had threatened to use to expose Lady Dedlock, had been consumed with Krook. Midway through the story Esther's romance appeared frustrated; Lady Dedlock's Secret, on the other hand, seemed dead.

Part XI was a variation on part IV - the same basic pattern at a later stage of the story: first, a chapter centred on an inquest at Sol's Arms; a second chapter detached from the first, at some later time, and an apparent digression; the third, with an abrupt shift to Bleak House at an indefinite time and into Esther's intimate tone, a chapter that was concerned chiefly with Richard's decay through the neglect caused by Chancery although Ada's love afforded him one slim chance.[3] The inquest chapter we shall see in the section on cartoons. The second chapter

(c.34) showed George Rouncewell trapped by Smallweed and Tulkinghorn. In the third block of material Esther underscored by means of a pathetic conversation with Miss Flite the evil effect of Chancery which she had uncovered in the events she had narrated. It was summed up in Miss Flite's mad wisdom: "You can't leave it. And you must expect "(498).

Part XII, which was narrated entirely by Esther, comprised three separate episodes detached in time and place. In the first chapter, Chesney Wold, the thriller and romance were at last woven together as Lady Dedlock revealed to Esther that she was her illegitimate daughter. The next chapter, which took place some days later, interwove Chancery and the romance more significantly: Richard had been snared by Vholes, an unscrupulous and hypocritical attorney, and his deep entanglement in the Jarndyce case made him both more wretched and more loved by Ada. The last chapter took place in London a month later; it showed Caddy and Prince making the best of their poor circumstances. The part concluded with another episode in which Esther visited Guppy in order to deter his attentions to her. Guppy had shown signs of a mean ambition to profit from Esther's circumstances. When Esther got an inkling of his motives for courting her, she showed him her face scarred by smallpox. Since his attempt to prove that Esther was the daughter of

Lady Dedlock and Captain Hawdon failed when the evidence was destroyed by spontaneous combustion, Guppy was acutely embarrassed by his offer to marry her, an embarrassment embodied in his getting Caddy as a legal witness to his release. Block development led to the mixture of styles in the part, which was a slice of the Bleak House world just as a number of the Times was a slice of London in print. The first chapter was done with the exaggerated responses of the sob sister: "From day to day, sometimes from hour to hour, I do not see the way before my guilty feet "(510). The second was keen reporting, always sharp-eyed, sometimes tart-tongued: "It was not difficult to read the blushing, startled face. She loved him dearly, and he knew it, and I knew it " (522-3). "Charley verified the adage about little pitchers, I am sure; for she heard of more sayings and doings, in a day, than would have come to my ears in a month " (518). The third chapter was ironic burlesque that made an implicit judgment on legal proceedure as wordy, tortuous, self-regarding and heartless:

" . . . such declaration on my part was final, and there terminated?"
"I quite understand that," said I.
"Perhaps - er - it may not be worth the form, but it might be a satisfaction to your mind - perhaps you wouldn't object to admit that, miss?" said Mr Guppy.
"I admit it most fully and freely," said I.
(543)

The block of narrative in Esther's voice was followed by a block entirely in the voice of the impersonal narrator

(part XIII, chapters 39-42). In it the lawyers Vholes and Tulkinghorn emerged as predators or perhaps scavengers. Vholes stood out a hypocrite as well:

"The one great principle of the English law is, to make business for itself."

(548)

"Sir," returns Vholes, with his inward manner of speech and his bloodless quietude; "I should not have had the presumption to propose myself as a model, for your imitation or any man's. Let me but leave the good name to my three daughters, and that is enough for me; I am not a self-seeker."

(550)

Sharp practice thrived on half-truths and mudslinging: "If you wish to consult me as to your interests, you will find me here at all times alike. Other professional men go out of town. I don't. Not that I blame them for going; I merely say, I don't go " (551). On the one hand the appetite Vholes stirred induced Chancery fever, and on the other the sheer repetition hypnotized his victim into enduring the fever. In return for that service, he took all the money he could get from Richard (554). By simply juxtaposing to this an account of the Smallweeds' researches in the rubbish they inherited from Krook, Dickens threw light on the nature of Chancery proceedings: the mosaic of news made the implicit comment that Chancery was also a rubbish heap for scavengers. Again, block development meant that though the next chapter, National and Domestic, shifted abruptly to Lord Coodle's political fencing with Sir Thomas Doodle, Dickens' heavily ironical account of

venality and arrogance developed the theme of chaos. When Tulkinghorn broke the news to Sir Leicester of Mr Rounce-well's triumphant challenge to the baronet's hegemony and then, suppressing only the names, publicly disclosed Lady Dedlock's secret, which he called a disgrace, it was clear from their juxtaposition that Dickens was comparing the revolution in public affairs to the revolt of an individual. Moreover Mr Tulkinghorn's brutal display of power implied that society and individuals were equally in the grip of lawyers. The next two chapters showed the lawyer's con-fident mastery in dealing with Lady Dedlock at Chesney Wold, and Mademoiselle Hortense at Lincoln's Inn Fields. There was an undercurrent of repressed passion in the response of each of the women that threatened revolt and violent liberation from the tyranny (581, 589). Block development, in which each chapter started a new episode at a different time and place, embodied a nervous rhythm that conveyed mounting tension and excitement.

Part XIV began with a return to Esther's Narrative. While as usual this gave an account of the household of Bleak House, the juxtaposition of three different blocks served to embody the mutual relevance of various aspects of the feature, public and private neglect, and chaos especially exemplified by Chancery: 1) Richard's misery as a suitor in Chancery; 2) Skimpole's total, mischievous irresponsibility

ranging from introducing Richard to Vholes "for a present of five pounds" (593) to ignoring his debts to Mr Jarndyce (598) and the baker (599); 3) a polite visit from Sir Leicester (600-603) in lofty ignorance of any of the harsh truth. Chapter 44 worked up to the grotesque episode of Esther's engagement to her Guardian. Allan Woodcourt's return in time to befriend Richard as he resigned from the army to immerse himself wholly in Chancery proceedings, unified the plot still further while it gave a hint of Dickens' solution to the suffering caused in Bleak House by irresponsible neglect, namely, active charity as Esther and Allan Woodcourt were to practice it. That was reaffirmed by the impersonal narrator of the last chapter, which was laid in Tom-all-Alone's, when Allan helped Jenny the brickmaker's wife and rescued Jo, as Esther had done. Allan seemed more professional, firmer, weightier, more substantial, than he did in Esther's report. In general those aspects of Bleak House that appeared in both accounts gained another dimension in virtue of the mosaic of news.

Esther's voice was not heard in the fifteenth part, and she was merely respectfully alluded to (642). The part comprised three chapters separate in time and place: the first was set at George Rouncewell's shooting gallery; the second was set at the Dedlock town house at an indefinite

time; the third - with an abrupt change of time, place and tone - jumped to the Bagnets'. The part began where the previous one left off but shifted to George's shooting gallery which Miss Flite thought of as a refuge for Jo when Allan asked her for help and where he got the best care all of them could give him. Developing the story rapidly the impersonal journalist was able to bring out the pathos of Jo's death, and because he brought to life a story of injustice there was a place for his fierce indignation. Not that Esther was never stirred to passion; earlier, in the same chapter in which she recounted Gridley's death, she recorded her reaction to a visit to the Court, in which her transparent honesty was matched by a just anger:

> to see all that full dress and ceremony, and to think of the waste, and want, and beggared misery it represented; to consider that, while the sickness of hope deferred was raging in so many hearts, this polite show went calmly on from day to day, and year to year, in such good order and composure
>
> (344-5)

But the third person narrator struck a harsher note that sounds like Dickens' own voice in its peculiar blend of black humour and a hard tone: "The day begins to break now; and in truth it might be better for the national glory even that the sun should sometimes set upon the British dominions, than that it should ever rise upon so vile a wonder as Tom " (628). Block development made the parallels with Gridley's end sufficiently obvious since he had died in the same place,

homeless, hopeless, hounded by the law and Bucket in particular, harboured by George (351-3): "'I thought,' says Jo, who has started, and is looking around, 'I thought I was in Tom-all-Alone's agin '" (648). In Tom-all-Alone's Jo was in Chancery, for the slum was part of the Jarndyce estate and fell into neglect like the lawsuit (96-7). But if the reader should lose sight of the feature embodied in the story, the third person narrator made the point in some Carlylean rhetoric (640-1, 649). The next block was a variation on the theme of responsible caring which had been developed in the previous chapter. Lady Dedlock made herself responsible for sparing Rosa any part in her impending shame as she determined to free herself from Tulkinghorn's hold on her. When she did act, he threatened to expose her. The same evening he was murdered. The last chapter of the part, Dutiful Friendship, gave an account of Mrs Bagnet's birthday, part farcical, part folksy, part ominous as George was troubled over Jo, Gridley, Chancery and Tulkinghorn. Mr Bucket turned up, charmed everyone, and left with George to arrest him quietly for the murder of Tulkinghorn: in a world where Chancery existed, not even the careless simplicity of the Bagnet household was safe from Chancery disorder. The juxtaposition of blocks of narrative helped to embody the truth that the separate parts of Bleak House society influenced each other and so were mutually relevant.

Part XVI began with two chapters of flashback in which Esther brought romance at Bleak House - Esther's, Caddy's, Ada's - up to the time of George's arrest. In the second chapter Ada who had married Richard secretly, joined him at Symond's Inn next to Vholes's office. Her loving care would be his only comfort as he became more and more entangled in the Jarndyce case. The first two chapters of the part had also shown Allan and Esther joined in caring for the sick - first Caddy, and then Richard. Next, chapter 52, Obstinacy, showed them visiting George in prison and trying to help him. He spurned a lawyer's help as legal shuffling that would make an innocent man guilty: "He would be as likely to believe me guilty as not; perhaps more. What would he do, whether or not? Act as if I was; - shut my mouth up, tell me not to commit myself, keep circumstances back, chop the evidence small, quibble . . ." (706). His directness and simplicity were a judgment. But Mrs Bagnet out of affection for him decided to bring his mother from Lincolnshire to move him to change his decision. The last chapter of the part showed Mr Bucket at work, at that point apparently on the track of Lady Dedlock. The various blocks that made up part XVI developed the feature chiefly by bringing together a number of its aspects to point towards a solution of the chaos and neglect of Chancery through caring.

The three chapters of part XVII (54-56) were a block by the third person narrator that took notice of Esther only as one of the characters. The first took place at the Dedlocks' town house the day after the events of the previous chapter; the second reverted to the night before, to Mrs Rouncewell with Mrs Bagnet in a carriage on the road from Lincolnshire to London; the third, after a sardonic introduction that marked a time interval, took up where the first had left off. Springing a Mine was the detective's big scene in the library in which he reviewed the evidence against Lady Dedlock, disposed of the Smallweeds' extortion attempt (735) and captured Mademoiselle Hortense, the real murderer. Chapter 55, Flight, began with the story of Mrs Bagnet reuniting Mrs Rouncewell with her son. Mrs Rouncewell then went to Lady Dedlock to plead with her to intervene, giving her a letter which the reader already knew Hortense had sent (741), that accused Lady Dedlock of Tulkinghorn's murder (755). When Guppy came to tell Lady Dedlock that the Smallweeds had found letters from Captain Hawdon to expose her, and had just come to Sir Leicester to extort money for them, she fled to spare him the shame. In the third chapter, Pursuit, Bucket assured Sir Leicester, who had collapsed of a heart attack over the news about Lady Dedlock, that he would find her at any cost, and went to enlist Esther's help. Block development promoted a rapid wind-up of the story, while it conveyed

the chaos that a society dominated by Chancery was bound to end in.

Part XVIII sandwiched the third person narrator's account of a day in the Dedlock town house between a pair of chapters in which Esther dramatized the chase. The part began with Esther's perspective on Bucket's arrival, which had been told in the third person at the end of the previous part. Hers was a better angle than the omniscient narrator's from which to observe their pursuit of Lady Dedlock since it was a blind chase and, it turned out, a false trail. The chase ended back at Chancery Lane where they met Allan Woodcourt come from sitting up with Richard. In an echo of Jo's role when he led Lady Dedlock to Nemo's grave, Guster told them that she had showed her the way to it. With this lead they hurried to the burial ground at Tom-all-Alone's, but arrived too late: Esther found her mother dead. A Wintry Day and Night was a block dropped in between the two portions of Esther's narrative of the pursuit, filling in the passage of time during their return to London, as it were, with an account of life at the Dedlocks' during the chase. This chapter echoed chapter 2 in its opening, build, cast and function. It opened with a heavily ironical comment to the reader on the nerveless manner of high society: "Still impassive, as behooves its breeding, the Dedlock town house carries itself as usual

towards the street of dismal grandeur " (786). Then, after it had canvassed Rumour concerning the Dedlocks, as the second chapter had scouted the fashionable intelligence, it told a story about intense feeling excited in the intimate family circle, in a mannered drawl that set off the sensational events. Just as the second chapter was the opening of the sub-plot as a variation of the Chancery story, so this chapter set in motion caring as a resolution of the Dedlock story analogous to the resolution of the feature. George Rouncewell, now free of the clutches of the law, began to emerge as the replacement for Tulkinghorn, but as a loving, gentle nurse in place of the ruthless, power-hungry lawyer (792).

Parts XIX and XX were published together as a final, somewhat larger number that wound up the story and provided additional material - the odds and ends that would not fit in neatly. The first chapter laid the ground work for a happy ending to Esther and Allan's romance and brought out the possible good from Ada and Richard's - her love and their child - which was not much because Chancery and Vholes in particular had all but consumed him: "So slow, so eager, so bloodless and gaunt. I felt as if Richard were wasting away beneath the eyes of this adviser, and there were something of the Vampire in him " (820). The next chapter (c.61) was a block that developed, in the contrast of Allan's

actions with Skimpole's, the theme of generous, selfless love as a counterpoise to grasping irresponsibility. Chapter 62 seemed to resolve all the questions - Esther would marry Mr Jarndyce in a month, and Bucket produced Smallweed who had found a will that would settle "Jarndyce and Jarndyce" rather favourably to Richard and Ada. In Steel and Iron (c.63), a block detached in time and place from the others, the impersonal narrator brought out the genuine quality of the Rouncewells when George went to see his brother at last. Their actions contrasted with Chancery proceedings, for George tried to get disinherited and the ironmaster tried to share his good fortune with George. The next chapter was Esther's account of Mr Jarndyce's loving generosity when he gave her as wife to Allan Woodcourt and settled her in a new Bleak House exactly to her taste. The sentimentality of this was seasoned with a coda, a burlesque in which Guppy and his mother made Esther a magnaminous offer of marriage. In chapter 65, Beginning the World, Esther reported the events of the day the Jarndyce suit ended, when the whole estate was found to have been absorbed in costs (867). "'My dearest life,' whispered Allan, 'this will break Richard's heart!'" (867). Allan's prophecy was proved right in an affecting scene compounded of expansive love and painful farewell, that gave the finishing touch to the feature. "When all was still, at a late hour, poor crazed Miss Flite came weeping to me, and

told me she had given her birds their liberty " (871). Two short chapters tidied up the loose ends. In the first, the impersonal narrator accounted for all the Dedlock society at a point some years later. In the second, Esther counted all her blessings after seven years at the new Bleak House. Putting this block last conveyed that love triumphed over greed, selfless devotion over neglect and chaos, and the protagonists of the story over Chancery.

Block development enabled Dickens to use a great deal of material and to make a rather complex statement fairly rapidly. The large number of characters, varied locales and quite different societies could be introduced, kept in view and placed, finally, with the greatest economy by simply juxtaposing blocks of narration. Journalistic speed and emphasis, a mosaic, took the place of the organic growth and perspective of psychological realism. Rather than a novel Bleak House was newspaper.

8. SPECIAL FEATURES

We have seen that Bleak House was the loud, excited, aggressive world of advertising; it had headlines and leads; the story was developed rapidly in blocks. But as newspaper it also had special features that commented on the story, or filled it out with human interest items, or pointed the comment with cartoons. So the third person narrator editorialized on neglect and disorder, especially the chaos caused by Chancery; Esther Summerson played on the reader's sentiment like a sob sister (as she recounted a visit to the brickmakers' or to Bell Yard); humorous vignettes of Mr Turveydrop or the Reverend Chadband entertained and moved the reader as cartoons do.

On the one hand the ideal newspaper reports the news objectively. "Just gimme the fax," has been the reader's traditional attitude. The criterion of objectivity in news reporting corresponds with the common sense view that physical events enjoy a being that is pre-eminently real being, that what happens is objectively real, exists apart from anyone's thinking and is not recorded truly unless as nearly as possible uncoloured by the reporter's imagination.

This objectivity is one way in which the newspaper is a mosaic of, say, Edmonton today, 10 July, 1967. Bleak House also reported in this more or less objective way, that is, recounted events as they "happened" in its world (which was not the way they happened in London, but a caricature of it) and was a mosaic of that world.

But on the other hand, just as the Edmonton Journal also records opinion which is equally a part of the mosaic of today, Bleak House recorded opinion. In fact Garis maintained that Dickens' presence was pervasive, so that no matter who was ostensibly speaking, the reader was aware that the voice he was listening to was Dickens': "Dickens' insistent rhetoric is always directing us to see how distinctly, how fully, and how perfectly - almost how professionally - his characters are performing their natures."[1] Garis chose to measure the novel by the standard of psychological realism and organic development that he demonstrated in Middlemarch; and the peculiarity of Dickens' style that he noted he never accounted for as journalism.[2] Dickens' intrusion in his works could not damage them as it would damage the autonomy of, say, Nostromo: Bleak House was newspaper, so that the expression of opinion in Bleak House was as much in place as the editorial page or byline.

Editorials

As we saw in chapter 6 the front page of Bleak House

was chaos and neglect in England, centring on Chancery and Equity. Inevitably, then, Dickens editorialized about Equity:

> The one great principle of the English law is, to make business for itself. There is no other principle distinctly, certainly, and consistently maintained through all its narrow turnings. Viewed by this light it becomes a coherent scheme, and not the monstrous maze the laity are apt to think it. Let them but once clearly perceive that its grand principle is to make business for itself at their expense, and surely they will cease to grumble. (548)

The passage went on to burlesque the legal profession's defense of a system that bred shysters like Vholes, ending with the cry: "Make man-eating unlawful, and you starve the Vholeses!" (549). The comment was Dickens' editorial on Vholes's cannibalism; just as the narrative of the lawyer's dealings with Richard was Dickens' report of the event. The caricature "Attorney and Client" was pictorial journalism, a special feature which played up the theme of voracity. In a fourth kind of journalism, in some writing of quite a different order, Dickens created Vholes the evasive "mouthpiece", as the lawyer evaded Allan's questions about Richard - a spider weaving his web of tergiversation.[3] Dickens' comment complemented these as an editorial rounds out a newspaper. So in an earlier editorial on the Inns of Court Dickens had attacked not the individual, but the system; legal practice was disreputable:

> When a breeze from the country that has lost its way, takes fright, and makes a blind hurry to rush out again, it flings as much dust in the eyes of Allegory as the law -

or Mr Tulkinghorn, one of its trustiest representatives - may scatter, on occasion, in the eyes of the laity.
(305)

The two passages we just cited were editorials in that they consisted of the expression of opinion on a newspaper story. Dickens addressed the reader about them directly, giving his opinion on happenings that occurred in Bleak House as news.

To isolate and identify editorial writing a comparison of it with three speeches by characters in the novel may help. For though editorials may be angry or indignant, they are in the third person and tend to sound detached.[4] But these statements were opinion, and yet, even though they were personal, they were less emotional and more detached than the occasion would lead one to expect. They were too personal to be editorial writing but came as near it as dialogue could. So at the beginning of part III, during Esther's first full day at Bleak House with her Guardian, Mr Jarndyce drew this picture of a Chancery decision, damning the procedure, but in a kind of impersonal judgment:

Kenge and Carboy will have something to say about it; Master Somebody - a sort of ridiculous Sexton, digging graves for the merits of causes in a back room at the end of Quality Court, Chancery Lane - will have something to say about it; Counsel will have something to say about it; the Chancellor will have something to say about it; the Satellites will have something to say about it; they will all have to be handsomely fee'd, all round, about it; the whole thing will be vastly ceremonious, wordy, unsatisfactory, and expensive, and I call it, in general, Wiglomeration.
(98)

Several things were happening here: Mr Jarndyce was

telling Esther about chaos and neglect in Chancery; and that was happening within the story; with these same means Dickens was commenting on the feature to the reader; and that was happening in the newspaper. So it allowed Esther as a character in the novel as well as the reader outside the work to form a judgment about both Mr Jarndyce's compassion and the iniquity of Chancery.

George Rouncewell's love of plain-dealing led him to reject legal help when he was arrested for Tulkinghorn's murder. There was animus in his judgment but his description of defense tactics was the more damaging since it was fair:

> . . . he would have said (as I have often read in the newspapers), "my client says nothing, my client reserves his defence - my client this, that, and t'other." Well, 'tis not the custom of that breed to go straight, according to my opinion, or to think that other men do. Say, I am innocent, and I get a lawyer. He would be as likely to believe me guilty as not; perhaps more. What would he do, whether or not? Act as if I was; - shut my mouth up, tell me not to commit myself, keep circumstances back, chop the evidence small, quibble, and get me off perhaps! - (706)

Again there were different kinds of communication here: within the story, as George told his visitors that he would not defend himself, they could judge his forthrightness and the meanness of legal quibbling; and by means of his story Dickens the editor invited the readers of his newspaper to make the same judgment.

Much earlier Esther reported the proceedings at Lincoln's Inn, and her reaction to them. By these same

means Dickens foreshadowed Richard's fate and commented on Chancery to the readers of his newspaper. Esther's indictment of Chancery was the more effective in that it was delivered more in sorrow than in anger, expressed by clause after clause on a sustained, bitter note, a level tone of pain borne on repeated, smooth, even cadences - crooned, as it were, over and over:

> To see everything going on so smoothly, and to think of the roughness of the suitors' lives and deaths; to see all that full dress and ceremony, and to think of the waste, and want, and beggared misery it represented; to consider that, while the sickness of hope deferred was raging in so many hearts, this polite show went calmly on from day to day, and year to year, in such good order and composure; to behold the Lord Chancellor, and the whole array of practitioners under him, looking at one another and at the spectators as if nobody had ever heard that all over England the name in which they were assembled was a bitter jest: was held in universal horror, contempt, and indignation: was known for something so flagrant and bad, that little short of a miracle could bring any good out of it to any one: this was so curious and self-contradictory to me, who had no experience of it, that it was at first incredible, and I could not comprehend it. I sat where Richard put me, and tried to listen, and looked about me; but there seemed to be no reality in the whole scene, except poor little Miss Flite, the madwoman, standing on a bench, and nodding at it.
>
> (344-5)

These comments by Mr Jarndyce, George Rouncewell and Esther Summerson were part of the narrative. They are examples of Dickens' dramatic writing since in speaking for themselves the characters developed the story. His authorial presence was not as marked as in an editorial comment. All those passages implied a criticism of the Law, but personally: it was a personal comment rather than an "anonymous" editorial.

Because political writing tries to be devastating rather than fair, editorials not infrequently flay the government. Dickens' model in the passage that follows seems to have been Swift rather than a gentler critic. He not only had fun with the names (Boodle, Coodle, Doodle, Foodle) and was mocking (what are you to do with Noodle, that is reserved for Poodle, the wealth of Huffy), but the mockery contained a suggestion of malice that came out as a sting in the tail (All this, instead of being as you now are, dependent on the mere caprice of Puffy!) The knowing tone, a nice combination of the familiar (that affair with Hoodle, you can't offer him the Presidency of the Council) and the patronizing (what are you to do with Noodle) created the political hangeron with pretensions to power. Platitudes and smooth syntax, then the rush of rhyming names, made the reader run on unsuspecting to the biting conclusion - that the real power lies in advertising:

> [Lord Boodle] perceives with astonishment, that supposing the present Government to be overthrown, the limited choice of the Crown, in the formation of a new Ministry, would lie between Lord Coodle and Sir Thomas Doodle - supposing it to be impossible for the Duke of Foodle to act with Goodle, which may be assumed to be the case in consequence of the breach arising out of that affair with Hoodle. Then, giving the Home Department and the Leadership of the House of Commons to Joodle, the Exchequer to Koodle, the Colonies to Loodle, and the Foreign Office to Moodle, what are you to do with Noodle? You can't offer him the Presidency of the Council; that is reserved for Poodle. You can't put him in the Woods and Forests; that is hardly good enough for Quoodle. What follows? That the country is shipwrecked , lost, and gone to pieces (as is made manifest to the patriotism of Sir Leicester Dedlock), because you can't provide for Noodle!
>
> On the other hand, the Right Honourable William Buffy, M.P., contends across the table with some one else, that the shipwreck of the country - about which there is no

doubt; it is only the manner of it that is in question - is attributable to Cuffy. If you had done with Cuffy what you ought to have done when he first came into Parliament, and had prevented him from going over to Duffy, you would have got him into alliance with Fuffy, you would have had with you the weight attaching as a smart debater to Guffy, you would have to bear upon the elections the wealth of Huffy, you would have got in for three counties Juffy, Kuffy, and Luffy, and you would have strengthened your administration by the official knowlege and the business habits of Muffy. All this, instead of being as you are, dependent on the mere caprice of Puffy!

(160-1)

Through 1851 the Times marvelled at the spectacle of Lord John Russell's administration having to "run the gauntlet of perpetual defeats" in the Commons, yet floating onward thanks to "partial expedients and narrow combinations within the circle of his family connexions and his personal friends," and asked "whether all British statesmanship has dwindled to a small coterie."[5] So Dickens' rhyming names suggested tribal ties, and Bleak House was topical, as well as pointed when it editorialized: "Everybody on Sir Leicester Dedlock's side of the question, and of his way of thinking, would appear to be his cousin more or less. From my Lord Boodle, through the Duke of Foodle, down to Noodle, Sir Leicester, like a glorious spider, stretches his threads of relationship " (390). Once Dickens had caricatured "the resources of a coterie" at their first appearance, in a passage of brilliant rhetoric, the foolish sound of the rhyming names sustained his satire whenever they recurred, just as the same names were in fact recurring in British cabinet shuffles, "that almost peculiar custom of this country by

which rival factions periodically change places."[6] The headline "National and Domestic" had several senses, then; besides pointing to disorder in England as in the Dedlock family, it also drew attention to an iniquitous social order in which a few families treated the nation as a private estate to be exploited for their own gain:

> England has been in a dreadful state for some weeks. Lord Coodle would go out, Sir Thomas Doodle wouldn't come in, and there being nobody in Great Britain (to speak of) except Coodle and Doodle, there has been no Government.
>
>
>
> But Coodle knew the danger, and Doodle knew the danger, and all their followers and hangers-on had the clearest possible perception of the danger. At last Sir Thomas Doodle has not only condescended to come in, but has done it handsomely, bringing in with him all his nephews, all his male cousins, and all his brothers-in-law. So there is hope for the old ship yet.
>
> (562)

Those passages had a streak of Dickens' humour in the fun with names, and a seasoning of Augustan wit, for instance in a list of names often brilliantly apt and dazzlingly arranged. So the reader lost sight of Dickens' animus while the train of powder was laid, to blow him up in the concluding sentence. The hint of a magisterial tone, which partially concealed a polemic against Dilettantism, was appropriate to an editor: "Newspapers generally reserve one page as the mouthpiece of the editor and his readers where the news and tendencies of the day are discussed and analyzed and where debate clarifies issues and shapes conviction."[7]

As newspaper, Bleak House contained a due measure of editorials on the feature, chaos and neglect in Chancery and Government. In Bleak House Dickens gave chaos the name Tom-all-Alone's. It was an inferno (streets and courts so infamous that Mr Snagsby sickens in body and mind, and feels as if he were going, every moment deeper down, into the infernal gulf, 310); it was an iniquity for which he indicted Chancery and the Government:

> It is a black, dilapidated street, avoided by all decent people; where the crazy houses were seized upon, when their decay was far advanced, by some bold vagrants, who after establishing their own possession, took to letting them out in lodgings. Now, these tumbling tenements contain, by night, a swarm of misery. As, on the ruined human wretch, vermin parasites appear, so these ruined shelters have bred a crowd of foul existence that crawls in and out of gaps in walls and boards; and coils itself to sleep, in maggot numbers, where the rain drips in; and comes and goes, fetching and carrying fever and sowing more evil in its every footprint than Lord Coodle, and Sir Thomas Doodle, and the Duke of Foodle, and all the fine gentlemen in office, down to Zoodle, shall set right in five hundred years - though born expressly to do it.
>
> Twice, lately, there has been a crash and a cloud of dust, like the springing of a mine, in Tom-all-Alone's; and, each time, a house has fallen. These accidents have made a paragraph in the newspapers, and have filled a bed or two in the nearest hospital. The gaps remain, and there are not unpopular lodgings among the rubbish. As several more houses are nearly ready to go, the next crash in Tom-all-Alone's may be expected to be a good one.
>
> This desirable property is in Chancery, of course. (220)

A comparison with Esther's more intimate tone in her parallel piece, her description of the brickmakers', will bring out the magisterial tone of the editorial:

> . . . a cluster of wretched hovels in a brickfield, with pigsties close to the broken windows, and miserable little gardens before the doors, growing nothing but stagnant pools. Here and there, an old tub was put to catch the droppings

of rain-water from a roof, or they were banked up with mud into a little pond like a large dirt-pie. At the doors and windows, some men and women lounged or prowled about, and took little notice of us, except to laugh to one another, or to say something as we passed, about gentlefolks minding their own business, and not troubling their heads and muddying their shoes with coming to look after other people's.

(105-106)

Detailed observation, itemized in language relatively unimaginative (wretched hovels, brickfields, pigsties, broken windows) marked a tone intimate enough that there is no incongruity in the presence of the first person pronoun. Esther's comment had the personal tone of the feature writer; the anonymity of the other voice in Bleak House made his comment an editorial.

"On the editorial page the newspaper assumes its role of community leader."[8] So chapter 46 began with an editorial that tried to stir up public opinion by warning readers of the danger to them. It began with a poetic evocation of darkness resting on Tom-all-Alone's, ending - "The blackest nightmare in the infernal stables grazes on Tom-all-Alone's, and Tom is fast asleep " (627). Then Dickens argued that much mighty speechmaking both in and out of Parliament had proposed a lot of remedies - "In the midst of which dust and noise, there is but one thing perfectly clear, to wit, that Tom only may and can, or shall and will, be reclaimed according to somebody's theory but nobody's practice " (627). A comment on the history of Tom-all-Alone's, it was marked by the anonymity of the editorial. On the

other hand Dickens' passion for social justice fired it into an eloquent attack on a slum; in the Bleak House world it was the equivalent of a salvo from a crusading editor. The editorial continued:

> But he has his revenge. Even the winds are his messengers, and they serve him in these hours of darkness. There is not a drop of Tom's corrupted blood but propagates infection and contagion somewhere. It shall pollute, this very night, the choice stream (in which chemists on analysis would find the genuine nobility) of a Norman house, and his Grace shall not be able to say Nay to the infamous alliance. There is not an atom of Tom's slime, not a cubic inch of any pestilential gas in which he lives, not one obscenity or degradation about him, not an ignorance, not a wickedness, not a brutality of his committing, but shall work its retribution, through every order of society, up to the proudest of the proud, and to the highest of the high. Verily, what with tainting, plundering, and spoiling, Tom has his revenge.
>
> It is a moot point whether Tom-all-Alone's be uglier by day or by night; but on the argument that the more that is seen of it the more shocking it must be, and that no part of it left to the imagination is at all likely to be made so bad as the reality, day carries it. The day begins to break now; and in truth it might be better for the national glory even that the sun should sometimes set upon the British dominions, than that it should ever rise upon so vile a wonder as Tom.
>
> (627-628)

The neglect that issued in Tom-all-Alone's was responsible for Jo, though he was ignorant of that as he was ignorant of almost everything - with the result that at the inquest the Coroner dismissed him as a quite unsatisfactory witness. He couldn't spell his name, had no father, no mother, no friends, didn't know what "home" was, had never been to school. "Jo's idea of a Criminal Trial, or a Judge, or a Bishop, or a Government, or that inestimable jewel to him (if he only knew it) the Constitution, should

be strange! His whole material and immaterial life is wonderfully strange! his death, the strangest thing of all." (221). Bleak House had a series of editorial comments on Jo. For instance it offered this angry comparison:

> Jo, and the other lower animals, get on in the unintelligible mess as they can. It is market-day. The blinded oxen, over-goaded, over-driven, never guided, run into wrong places and are beaten out; and plunge, red-eyed and foaming, at stone walls; and often sorely hurt the innocent, and often sorely hurt themselves. Very like Jo and his order; very, very like!
>
> (221)

Dickens developed the comparison with the animal kingdom and suggested that lurking in the neglect and the chaos it caused was the danger of violent revolution: "Turn that [domesticated] dog's descendants wild, like Jo, and in a very few years they will so degenerate that they will lose even their bark - but not their bite " (222). Harried by the law, at length Jo died of fever: "Dead, your Majesty. Dead, my lords and gentlemen. Dead, Right Reverends and Wrong Reverends of every order. Dead, men and women, born with Heavenly compassion in your hearts. And dying thus around us every day " (649). The strong feelings generated by the scene of Jo's death made the portentous tone of the last passage tolerable. Some other editorials in the Carlylean manner were less happy: "Stand forth, Jo, in uncompromising colours! From the sole of thy foot to the crown of thy head, there is nothing interesting about thee."[9] The stentorian tone of that comment tends towards self-display, but Dickens rarely fell into it

when stirred by injustice, which on the contrary provoked him to some angry editorials.

Sometimes his editorials supposed wider reading. So the opening paragraph of chapter 32, The Appointed Time, blended a number of allusions that threw light on Chancery while commenting ironically on its chaos. With the help of the allusions, the passage echoed with weighty reflections in world literature: first, the day of judgment in sacred scripture - "the valley of the shadow of the law" (the valley of the shadow of death, Ps. 23), "give an account" of one's life (Mt. 25); second, the elegiac mood in Gray - "find but little day The bell that rings at nine o'clock;" third, ungrateful ambition and foul murder in Macbeth - the night porter ; fourth, dullness, incompetence, civilization ending in chaos, from Pope's Dunciad IV - "the eyes of Equity," "bleared Argus." In an Augustan use of mock-heroic, Dickens suggested the pretensions of Equity as he punctured them. It was a more literary and sophisticated kind of editorial:

> It is night in Lincoln's Inn - perplexed and troublous valley of the shadow of the law, where suitors generally find but little day - and fat candles are snuffed out in offices, and clerks have rattled down the crazy wooden stairs, and dispersed. The bell that rings at nine o'clock, has ceased its doleful clangour about nothing; the gates are shut; and the night-porter, a solemn warder with a mighty power of sleep, keeps guard in his lodge. From tiers of staircase windows, clogged lamps like the eyes of Equity, bleared Argus with a fathomless pocket for every eye and an eye upon it, dimly blink at the stars. In dirty upper casements, here and there, hazy little patches of candlelight reveal where some wise draughtsman and conveyancer yet toils for the entanglement of real estate in meshes of sheep-skin, in the average ratio

of about a dozen of sheep to an acre of land. Over which bee-like industry, these benefactors of their species linger yet, though office-hours be past; that they may give, for every day, some good account at last.

(443)

A similar literary allusion to achieve a more telling criticism capped the poetical passage that introduced Mr Tulkinghorn's death:

In these fields of Mr Tulkinghorn's inhabiting, where the shepherds play on Chancery pipes that have no stop, and keep their sheep in the fold by hook and by crook until they have shorn them exceeding close, every noise is merged, this moonlight night, into a distant ringing hum, as if the city were a vast glass, vibrating.[10]

On the face of it these intrusions violated Dickens' rule of making the narrative work dramatically, to let the events speak for themselves. In fact the events of Bleak House did speak for themselves, in the narrative, which is to say in the news; but Dickens' editorials are another aspect of Bleak House as newspaper. At their best these editorials are welcome, grubs in amber. Today an authorial presence so explicit is often called an intrusion of the author into the novel. It would in fact shatter the mirror world of psychological realism. But Dickens speaking in his own person does not seem an intruder in Bleak House. The work made no pretense to verisimilitude: its block development was disjointed, we saw, jolting the reader at frequent intervals with a sudden change of time, place, and narrator's voice, just as its layout was keyed to the loud, vulgar, aggressive tone of the advertiser. Dickens' comments, then,

were not merely the creator's taking off the mask, showing his animus, and his ulterior motives in making the Bleak House world; rather, they fitted into the mosaic of the newspaper. Comment - whether in the third person narrator's magisterial tone or Esther's tone in her more thoughtful mood - fitted the function of the editorial. It was another facet of Bleak House as newspaper.

Human-Interest Stories

The human-interest story is another kind of special feature in Bleak House. It "usually centers around some single basic emotion or takes its point of departure from some item of current interest."[11] Since overcharged emotions have been considered the preserve of women, it is not surprising that most of the emotionalism is in Esther's narrative, though Dickens allowed some sentiment in the third person narrator's story of George Rouncewell's meeting with his mother (748-9) and of Jo's death (648-9).[12]

The death of Jenny's baby focused the most heart-wringing aspects of a rural slum, the brickmakers'; in it factual detail was spaced by outbursts of sorrow. Esther conveyed the mother's sensitivity to violence; Ada's compassion, authentic enough in the melodramatic setting; the mother's grief, finely rendered; Esther's own gesture which was in character, useful and respectful, leading to the reticent religious note and the response of the young man and

girl. And all of it was told with a skill that engaged the reader's emotions:

> . . . as soon as the space was left clear, we approached the woman sitting by the fire, to ask if the baby were ill.
>
> She only looked at it as it lay on her lap. We had observed before, that when she looked at it she covered her discoloured eye with her hand, as though she wished to separate any association with noise and violence and ill-treatment, from the poor little child.
>
> Ada, whose gentle heart was moved by its appearance, bent down to touch its little face. As she did so, I saw what happened and drew her back. The child died.
>
> "O Esther!" cried Ada, sinking on her knees beside it. "Look here! O Esther, my love, the little thing! The suffering, quiet, pretty little thing! I am so sorry for it. I am so sorry for the mother. I never saw a sight so pitiful as this before! O baby, baby!"
>
> Such compassion, such gentleness, as that with which she bent down weeping, and put her hand upon the mother's, might have softened any mother's heart that ever beat. The woman at first gazed at her in astonishment, and then burst into tears.
>
> Presently I took the light burden from her lap; did what I could to make the baby's rest the prettier and gentler; laid it on a shelf, and covered it with my own handkerchief. We tried to comfort the mother, and we whispered to her what Our Saviour said of children. She answered nothing, but sat weeping - weeping very much.
>
> When I turned, I found that the young man had taken out the dog, and was standing at the door looking in upon us; with dry eyes, but quiet. The girl was quiet too, and sat in a corner looking on the ground.
>
> (108-9)

The feature which tugs at the heart strings has been a regular part of the tabloid press especially, issuing from the theory that everyone likes a good cry periodically. Two parts after the visit to the brickmakers', came the Jarndyce household's mission of mercy to Bell Yard to succour Neckett's orphaned children. Again the formula was a blend of factual detail and emotional response in the emphasis on poverty and the cold, that led to, and accounted for,

Mr Jarndyce's pity:

> In a poor room, with a sloping ceiling, and containing very little furniture, was a mite of a boy, some five or six years old, nursing and hushing a heavy child of eighteen months. There was no fire, though the weather was cold; both children were wrapped in some poor shawls and tippets, as a substitute. Their clothing was not so warm, however, but that their noses looked red and pinched, and their small figures shrunken, as the boy walked up and down, nursing and hushing the child with its head on his shoulder.
>
> (209)

There followed a short dialogue with the boy that helped establish realism by its authenticity, as in his illogical reply when he was asked if there were any more of them besides Charley: "'Me,' said the boy, 'and Emma,' patting the limp bonnet of the child he was nursing. 'And Charley '" (209). Charlotte came running from the laundry where she worked:

> "O, here's Charley!" said the boy.
> The child he was nursing, stretched forth its arms, and cried out to be taken by Charley. The little girl took it, in a womanly sort of manner belonging to the apron and the bonnet, and stood looking at us over the burden that clung to her most affectionately.
> "Is it possible," whispered my guardian, as we put a chair for the little creature, and got her to sit down with her load: the boy keeping close to her, holding to her apron, "that this child works for the rest? Look at this! For God's sake look at this!"
> It was a thing to look at. The three children close together, and two of them relying solely on the third, and the third so young and yet with an air of age and steadiness that sat so strangely on the childish figure.
>
> (209-10)

The readers of Bleak House received a fairly regular portion of pathos what with Jo's suffering (264, 429), Esther's fever and blindness (442), Caddy's illness (682),

the deaths of Gridley (351), Jo (649), Richard (870). The pathos often was increased by a dash of humour in the classical combination of tears and laughter, for instance in the passage on Bell Yard the comical turn - "beginning to walk up and down again, and taking the nankeen bonnet much too near the bedstead, by trying to gaze at us at the same time " (209).

Grief and pity are not the only emotions exploited by the human interest feature, even if they are the most dependable and common. In the blend of a smile and a tear sometimes the humorous side was more prominent, drawing more attention, and the smile was left when the tear had dried. Over a cup of coffee George Rouncewell asked his handyman: "How old <u>are</u> you, Phil?" (366). "I'm something with a eight in it," says Phil. "It can't be eighty. Nor yet eighteen. It's betwixt 'em, somewheres " (366). We join George in laughing at the humorous side of Phil's grotesqueness. Dickens extended the farce, as Phil started counting on his fingers:

> "I was just eight," says Phil, "agreeable to the Parish calculation, when I went with the tinker. I was sent on a errand, and I see him a-sittin under a old buildin with a fire all to himself wery comfortable, and he says, 'Would you like to come along a me, my man?' I says 'Yes,' and him and me and the fire goes home to Clerkenwell together. That was April Fool Day. I was able to count up to ten; and when April Fool Day come round again, I says to myself, 'Now, old chap, you're one and a eight in it.' April Fool Day after that, 'Now, old chap, you're two and a eight in it.' In course of time, I come to ten and a eight in it;

two tens and a eight in it. When it got so high, it got the upper hand of me; but this is how I always know there's a eight in it."

"Ah!" says Mr George, resuming his breakfast.

(366)

George's reply, a variation of the classic response - "Well, that's clear" - strikes the humorous note of one kind of human-interest story. Though the humorous feature was not dominant in Dickens' mature novels as it had been in his early works, it remained common: in Bleak House there were also the stories of the Pardiggle children (c. 8), Mr Guppy (c. 9), Mrs Piper and Mrs Perkins (c. 11, and p. 286), the Bayham Badgers (c. 13), the Snagsbys (c. 25).

Spontaneous combustion has been an item of both local interest and enduring popularity; it made a special feature in chapter 32. Horror was the emotion that characterized the piece, which began, as it had to, with a factual treatment of eery events:

One disagreeable result of whispering is, that it seems to evoke an atmosphere of silence, haunted by the ghosts of sound - strange cracks and tickings, the rustling of garments that have no substance in them, and the tread of dreadful feet that would leave no mark on the sea-sand or the winter snow. So sensitive the two friends happen to be, that the air is full of these phantoms; and the two look over their shoulders by one consent, to see that the door is shut.

(452)

Mr Guppy sitting on the window-sill, nodding his head and balancing all these possibilities in his mind, continues thoughtfully to tap it, and clasp it, and measure it with his hand, until he hastily draws his hand away.

"What, in the Devil's name," he says, "is this! Look at my fingers!"

A thick, yellow liquor defiles them, which is

offensive to the touch and sight and more offensive to the smell. A stagnant, sickening oil, with some natural repulsion in it that makes them both shudder.

(454)

The account of the actual discovery reminds one of current newspaper reports of flying objects:

U F O LANDS ON HIGHWAY

PAVEMENT SCORCHED

The incredible event was reported as immediately present - "You are there!" -

Here is a small burnt patch of flooring; here is the tinder from a little bundle of burnt paper, but not so light as usual, seeming to be steeped in something; and here is - is it the cinder of a small charred and broken log of wood sprinkled with white ashes, or is it coal? O Horror, he IS here! and this from which we run away, striking out the light and overturning one another into the street, is all that represents him.

(455)

Where the wonder that was excited by a marvel like spontaneous combustion was compounded of curiosity, disgust, fright, ignorance - the wonder excited by Esther and Lady Dedlock's reunion was bathed in sentiment. Exaggerated emotions could satisfy popular craving for strong feeling, but they could also make the scene grotesque:

I looked at her; but I could not see her, I could not hear her, I could not draw my breath. The beating of my heart was so violent and wild, that I felt as if my life were breaking from me. But when she caught me to her breast, kissed me, wept over me, compassionated me, and called me back to myself; when she fell down on her knees and cried to me, "O my child, my child, I am your wicked and unhappy mother! O try to forgive me!" - when I saw her at my

feet on the bare earth in her great agony of mind, I felt, through all my tumult of emotion, a burst of gratitude to the providence of God that I was so changed as that I never could disgrace her by any trace of likeness; as that nobody could ever now look at me, and look at her, and remotely think of any near tie between us.

I raised my mother up, praying and beseeching her not to stoop before me in such affliction and humiliation. (509)

Some of that sounds like an adolescent's dream of being loved (she caught me to her breast,kissed me, wept over me), or of revenge (I saw her at my feet), or of power (I raised my mother up). The emotions were caught as in a candid camera close-up (violent and wild, her great agony of mind, my tumult of emotion, a burst of gratitude). Dickens introduced similarly melodramatic special features into Bleak House at other points of low vitality, for example at the end of part IX when Guppy disclosed to Lady Dedlock the result of his detective work, that Esther was her daughter (410) - and at every appearance of Mademoiselle Hortense.

Human interest in the narrow sense indicates the interest that lies in the daily lives of the petit bourgeois. It seems to have been Dickens' own discovery with his sketches for the Chronicle at the beginning of his career, and remained a special feature of his writing. It has long since lost the freshness of novelty and is likely to seem mawkish to us even on those occasions when Dickens has not sentimentally tried to liven its flatness with a false jollity as in the passage below, with the phrase "were certainly not caught with chaff" (though that too still finds a

place in our newspapers). In Bleak House the Bagnets are the principal instance of this kind of special feature, for example Mrs Bagnet's birthday:

> On this present birthday, Mr Bagnet has accomplished the usual preliminaries. He has bought two specimens of poultry, which, if there be any truth in adages, were certainly not caught with chaff, to be prepared for the spit; he has amazed and rejoiced the family by their unlooked-for production; he is himself directing the roasting of the poultry; and Mrs Bagnet, with her wholesome brown fingers itching to prevent what she sees going wrong, sits in her gown of ceremony, an honoured guest.
>
> Quebec and Malta lay the cloth for dinner, while Woolwich, serving, as beseems him, under his father, keeps the fowls revolving. To these young scullions Mrs Bagnet occasionally imparts a wink, or a shake of the head, or a crooked face, as they make mistakes.
>
> "At half-after one." Says Mr Bagnet. "To the minute. They'll be done."
>
> Mrs Bagnet, with anguish, beholds one of them at a stand-still before the fire, and beginning to burn.
>
> "You shall have a dinner, old girl," says Mr Bagnet. "Fit for a queen."
>
> (668)

Dickens was inventive in putting into print idiosyncracies of speech: "'Old girl,' says Mr Bagnet. 'Never mind. You'd be as young as ever you was. If you wasn't younger. Which you are. As everybody knows '" (668). Hyperbole was Dickens' chief humorous device, and particularly effective in the simple domestic setting:

> It is well for the old girl that she has but one birthday in a year, for two such indulgences in poultry might be injurious. Every kind of finer tendon and ligament that is in the nature of poultry to possess, is developed in these specimens in the singular form of guitar strings.
>
> (669)

Dickens' presence is felt in these passages in the comment on the Bagnets implied by the author. But the comment is

notably different from the irony of his editorializing: here his attitude is friendly and committed; here he attends to the persons; his tone is that of a man engaged, pleased with the work. That difference in tone marks this passage as another kind of special feature, "human interest".

Cartoons

The cartoon is a special feature that depends for its effect on simplicity - a single idea expressed emphatically and economically.[13] While some of Phiz's drawings are cartoons, here we are examining Dickens' creation with words, for he drew many of his personnages in line drawings of simple unshaded character as a cartoonist does.[14] Like a Vice in a medieval morality they portrayed one characteristic that was so pronounced as to make them grotesque although the art was the caricaturist's of exaggerating nature not falsifying it. By insisting on one note the character is both simplified and emphasized. The art is akin to other journalistic arts - to loud, aggressive, vulgar, live advertising, to emphatic headlines, to rapid development of a story in blocks or delineation of a character with a few strokes. Part of the mosaic of the newspaper, the cartoon is both entertaining and pointed as the five examples we offer here will show.

Mrs Jellyby was distinguished iconographically with a gesture or piece of stage business; in keeping with her

Telescopic Philanthropy she always wore a distant gaze: "She was a pretty, very diminutive, plump woman, of from forty to fifty, with handsome eyes, though they had a curious habit of seeming to look a long way off. As if - I am quoting Richard again - they could see nothing nearer than Africa!" (36). She seemed not to notice that her dress did not nearly meet up the back and "the open space was railed across with a lattice-work of stay lace - like a summer-house " (37). As Caddy's wedding approached, the great point was to make the Jellybys' lodging decent for the wedding-breakfast and "to imbue Mrs Jellyby beforehand with some faint sense of the occasion " (418). Esther invited her to go look at Caddy's wardrobe spread out on her bed - "really ridiculous preparations," Mrs Jellyby thought.

> She came up-stairs with us notwithstanding, and looked at the clothes in her customary far-off manner. They suggested one distinct idea to her; for she said, with her placid smile, and shaking her head, "My good Miss Summerson, at half the cost, this weak child might have been equipped for Africa!"
>
> (419)

Fair weather or foul, Mrs Jellyby had attention and energy only for Africa, and neglected all else. By playing up this distinctive trait, by exaggerating it until it became an amiable extravagance, Dickens turned his sketch of Mrs Jellyby into a cartoon of the irresponsible parent.

Mr Turveydrop also pursued his own interest single-

mindedly, regardless of anything but his own comfort. He used his son, and then Caddy his daughter-in-law, quite selfishly for his own pleasure. He was parental neglect in a cartoon. His exalted tone matched his raised shoulders:

> Your qualities are not shining, my dear child, but they are steady and useful. And to both of you, my dear children, I would merely observe, in the spirit of a sainted Wooman on whose path I had the happiness of casting, I believe, some ray of light, - take care of the establishment, take care of my simple wants, and bless you both!
> (329)

By means of Turveydrop's rhetoric Dickens drew him as an elaborate front, the characteristic underlined in this description of him: "Mr Turveydrop underwent a severe internal struggle, and came upright on the sofa again, with his cheeks puffing over his stiff cravat: a perfect model of parental deportment " (328). Turveydrop's manner sufficiently identified his model, though that was brought out at his first appearance with references to the Prince Regent (188, 193). That the portrayal was caricature Dickens established in his mocking tone, sometimes reinforced by irony - "they were overpowered afresh by his uncommon generosity " (329). His gestures helped draw the picture; Esther's response to them, expressed in the way she described the scene, registered the caricature:

> "Father, Miss Summerson; Miss Jellyby."
> "Charmed! Enchanted!" said Mr Turveydrop, rising with his high-shouldered bow. "Permit me!" handing chairs. "Be seated!" kissing the tips of his left fingers. "Overjoyed!" shutting his eyes and rolling. "My little retreat

is made a Paradise." Recomposing himself on the sofa, like the second gentleman in Europe.

(327, cf. 684)

The passage is in fact a brilliant collage of dialogue, gesture (kissing the tips of his left fingers), stage business (rising, handing chairs), tone, and ironic comment with wit. It is a convincing, entertaining, devastating cartoon.

In his speech and gestures Chadband was drawn as another kind of parasite, and Dickens' editorial comment sharpened the impression: Chadband was "a consuming vessel - the persecutors say a gorging vessel" (261). The preacher's manner (his fat smile) and language (Peace, . . . Peace be with us) were absurd, and the cartoon would be sheer entertainment were it not for his callous use of Jo which paralleled the Victorians' exploitation of the working class that issued in the street Arab:

> "Peace, my friends," says Chadband, rising and wiping the oily exudations from his reverend visage. "Peace be with us! My friends, why with us? Because," with his fat smile, "it cannot be against us, because it must be for us; because it is not hardening, because it is softening; because it does not make war like the hawk, but comes home untoe us like the dove. Therefore, my friends, peace be with us! My human boy, come forward!"
>
> ". . . when this young hardened Heathen told us a story of a Cock, and of a Bull, and of a lady, and of a sovereign, was <u>that</u> the Terewth? No."
>
>
>
> "Or, my juvenile friends," says Chadband, descending to the level of their comprehension, with a very obtrusive demonstration, in his greasily meek smile, of coming a long way down-stairs for the purpose, "if the master of this house

was to go forth into the city and there see an eel, and was to come back, and was to call untoe him the mistress of this house, and was to say, 'Sarah, rejoice with me, for I have seen an elephant!' would that be Terewth?"
(360)

Where Mrs Jellyby and Mr Turveydrop were caricatures of parents, and Mr Chadband of the Advocate, Grandfather Smallweed was a caricature of the Lord Chancellor. When Krook died Smallweed his brother-in-law took over his "Chancery", the piles of paper and dust. When Krook vanished in a puff of smoke (as the devil does), Smallweed came on as the grotesque in a pantomime, with the voice and gestures of a marionette, Punch (Smallweed's daughter Judy always went with him): driving up in a hackney coach he poked his head out of the window like the puppet of a peep show with "an air of haste and excitement." His movements were jerky, and he spoke in the breathless comic manner of Punch: "How de do, sir. How de do!" This comically exaggerated language and gesture were his ordinary manner: "'There's your fare!' says the Pariarch to the coachman with a fierce grin, and shaking his incapable fist at him [every detail from the mime]. 'Ask me for a penny more, and I'll have my lawful revenge upon you!'" (464).[15] The note of revenge recalled Shylock (Shakespeare echoes in Dickens were frequent and often obvious - "He will have his bond," 297): "'My dear friends,' whines Grandfather Smallweed, putting out both his hands, 'I owe you a thousand thanks for dis-

charging the melancholy office . . . '" (465). "'I have come down,' repeats Grandfather Smallweed, hooking the air towards him with all his ten fingers at once [a puppet show effect] 'to look after the property '" (465). ". . . I have come to look after the property - to look after the papers, and to look after the property." (466).

"Shake me up, somebody, if you'll be so good," says the voice from within the faintly struggling bundle into which he has collapsed. "I have come to look after the property. Shake me up; and call in the police on duty at the next house, to be explained to about the property. My solicitor will be here presently to protect the property. Transportation or the gallows for anybody who shall touch the property!" As his dutiful grandchildren set him up, panting, and putting him through the usual restorative process of shaking and punching, he still repeats like an echo, "the - the property! The property! - property!"
(466)

He was echoing:

My daughter! O my ducats! O my daughter!
Fled with a Christian! O my Christian ducats!
Justice! the law! my ducats, and my daughter!
Etc.
(M.V., II.viii.15-22)

The complete portrait included Smallweed the moneylender (297), who should be compared in that role to the hypocrite Casby in Little Dorrit (411-2). Throughout the treatment of Krook and Smallweed they hovered between the comic and sinister - Smallweed trapped George Rouncewell; Krook was particularly noisesome as he stroked Ada's hair (51) - but their menace was combined with their ludicrous role to "bait the devil" in Ruskin's phrase: Grandfather Smallweed was a bag of bones, a clotheshorse, not real at all.[16] In short,

Smallweed was a cartoon - Avarice as a figure of fun, the Lord Chancellor made a joke.

With her accent, her excited gestures and overwrought emotions Mademoiselle Hortense was the caricature of a Frenchwoman. Dickens invented a language that would suggest French to the English reader: my angel (mon ange), you are very mysterieuse (popular French for mystérieux); leave me to pass downstairs, great pig (laisse-moi passer en bas, gros cochon); I re-fuse his money altogezzer; a Ladyship so infame; All lie! (silent plural). Her facial expression matched her exotic language: "suddenly a spasm shoots across her face (736); "with a tigerish expansion of the mouth" (738); "with something in her dark cheek beating like a clock" (737); "saying in a concentrated voice, while that something in her cheek beats fast and hard, 'You are a Devil '" (737). If Tulkinghorn is the embodiment of Chancery ruthlessly preying on its clients, if he is almost purposeless malignance as Edgar Johnson suggested, if he is a devil, Mademoiselle Hortense is Tulkinghorn caricatured.[17] She was a special feature in every sense. In the mosaic of London, the city in print, the cartoon of her was that city's attempt to record the presence of something outré.

There were other cartoons - Conversation Kenge, the caricature of a "mouthpiece"; Vholes, an appetite, a mouth,

the caricature of a caricature; Guppy, a comic suitor - for Bleak House contained a great deal of humour, light and dark, just as the city is also a thousand clowns. They differed from full-scale portraits in singling out one trait and stressing that to the exclusion of others, for the cartoon saves words as the newspaper is apt to do; they are akin in telegraphing their message. The cartoons were loud, emphatic and lively like other aspects of Bleak House. They, too, made Dickens' novel newspaper.

In this chapter we have examined Bleak House under a fourth aspect which we saw resembled the special feature of the newspaper. Editorial comment by Dickens through the third person narrator, human interest played up especially in Esther's emotional narrative, and cartoons - provided varied interest and filled out the narrative. The expression of opinion on the events narrated, an excessive outpouring of feelings, and the underscoring of a point with the aid of humour - these are typical special features that both fill out Bleak House and characterize the newspaper.

CONCLUSION

In this dissertation we set out to obtain a better grasp of Dickens' style in Bleak House and Hard Times. We saw that Dickens' career in journalism opened the way to a journalistic style in his writing which we noticed exemplified in his letters. Comparison with Hogarth and Daumier showed that Dickens' journalism could be complex art.

In the first part we saw that Hard Times was the epitome of Household Words. In it Dickens' comments echoed his policy for his periodical which he had expressed in his first editorial and repeated in letters to Wills, his sub-editor: to show the romance in familiar things and "bring the greater and the lesser in degree, together, upon that wide field, and mutually dispose them to a better acquaintance and a kinder understanding."

Dickens' pathetic account of Stephen and Rachael was a human interest story to carry out that aim. The verbal cartoons of Bounderby the Bully, Bitzer the Calculator and Mrs Sparsit the Snoop reinforced his attack on heartlessness. Titles and headings focused his point the way newspaper headlines do. The story was telegraphed in Hard Times For These

Times and the short opening chapter or lead on Facts. The titles of the three books - Sowing, Reaping, Garnering - gave the shape of the story. Chapter titles like Murdering the Innocents and A Loophole, by comparing utilitarian education with Herod's persecution of the child Jesus, emphasized the point that the children were children of God with a higher destiny. "Stephen cast out", a page heading of book II, chapter 4, Men and Brothers, drew an emphatic parallel between his treatment by the union, and the martyr's by his brethren, for Dickens used titles and headings in Hard Times as an editor uses headlines in a newspaper. He developed his account of Coketown like a newspaper story by means of brief disconnected episodes in the lives of Stephen and Rachael, Louisa and Bounderby, Mrs Sparsit and Bitzer, Gradgrind and the Horseriding. He balanced these episodes against each other, in the setting of the rest of Household Words with its fancy and invention and its information imaginatively presented. Inasmuch as this layout characterized Hard Times the total effect was journalistic.

In the second part of this dissertation we saw that the opening of Bleak House resembled the lead of a newspaper story: "fog", "smoke", "mire", "pollution", telegraphed the tone and sense of its feature - the evil of Chancery, neglect issuing in chaos. Similarly, dark engravings such as "Consecrated Ground" and "The Ghost's Walk" underlined the mean-

ing of the story. Chapter titles like Deportment acted as headlines to emphasize significant aspects of the story. Page headings like news captions served to bring out Dickens' complex ironies, as the heading "Mr Krook's noble and learned brother" (the Chancellor) glanced back at the chapter title Our Dear Brother which referred to the dead impoverished law-writer Nemo. Similarly the allusion to the Bible in the heading "Put not your trust in Chancery" brought out the irony in the story, just as the chapter title The Appointed Time emphasized its multiple senses. The use of two voices - one, an omniscient third person narrator; the other, Esther speaking in the first person in an intimate tone - broke up the narrative into separate blocks like a newspaper story. The story also developed in separate blocks by means of abrupt changes of time and place from one episode to another, from the Jarndyce household to the Turveydrops', from the Snagsbys' to the Dedlocks'; from Chesney Wold to Lincoln's Inn, to Bleak House, to Deal, to Tom-all-Alone's as it laid out the mosaic of the news. Dickens' editorial comment on Tom-all-Alone's was journalistic. Again, the account of Jo's death was told as by a sob sister. Another newspaper special feature, a cartoon, focused the significance of the Reverend Chadband as a greedy Advocate. The bright blue cover announced the drift of the story. Illustrations advertising EDMISTON'S POCKET SIPHONIA or waterproof coat, a SPONGE BATH, BROWNE'S PERUKES, gave the story a loud,

vulgar, aggressive setting. Ads for whatever the reader might be persuaded to buy - from beer to cosmetics, from a steel pen to an iron bedstead - characterized it as newspaper.

To sum up, Hard Times was an unlovely tabloid that barked "Head without Heart is hideous;" Bleak House was a raucous tabloid that shouted "not caring makes chaos." When they are read as we have read them we grasp better how Dickens could write a schematic tale like Hard Times and a polemical novel like Bleak House, since both of them were newspaper.

But though our expressed aim has been to offer a reading of Hard Times and Bleak House as journalism, implicit in the reading is the fact that they are successful works of art. Our argument has proceeded in a scissor movement, as it were, in which one blade is an art of writing, journalism, and the other something written, a newspaper, and though our concern was to show that the art was to be found in the writing, implicitly we showed that Hard Times and Bleak House were newspaper realized, that they were real creations within the genre of journalism. To put that in another way, Dickens made the world of Hard Times and Bleak House exist: that is, their effect does not depend on the reader being able to refer to a newspaper either for the material or the topics they deal with, or for their pattern with its journalistic traits. In a word,

Hard Times and _Bleak House_ are newspaper. In showing that, we hope something else emerged that cannot be shown directly, Dickens' creative art.

NOTES

INTRODUCTION

[1] "Real news is bad news, as already noted, and as any newspaper from the beginning of print can testify." (McLuhan, 210). Cf. Morison, 242, 247, 251.

Dickens' estimate of tabloids is found in AN, 88, and MC, c. 16.

[2] PP, cc. 13, 20, 21, 34, 40-44; OT, cc. 11, 31; BR, cc. 43, 49, 61, 67, 77; DC, cc. 23, 38-9, 52, 61; LD, I, 10, 20, 34; II, 12, 25; TTC, II, 2-5, 7, 9, 24; OMF, I, 11-4, III, 17.

[3] Forster, 156-7, 582-3; Lehmann, 28, 179, 376.

"The Uncommercial Traveller" sketches appeared in AYR through the sixties.

[4] "How about Hannay and the Dreadnought? I am in correspondence with Horne, about some articles that I think he will do very well indeed. Have you told Morley about the Phantom Ship?" (Lehmann, 61).

"I think it would be advisable to look up the Thames Police. I have a misty notion of some capital

papers coming out of it " (Lehmann, 88).

Cf. 28, 39-40, 64, 67-8, 70-71, 72, 77, 85-7, 105-106, 106-107, 110-111, 137-8, 200, 204-205.

[5] "I have gone through Mr Sala's paper, and have cut a great deal out, and made it compact and telling " (Lehmann, 70). Cf. 33, 42, 64-5, 98-9, 112-4, 117.

[6] Let me have a note of what you propose for the next No. - reserving the "History of England" for the No. afterwards. Let us have the best Nos. Now, that we possible can have. Also let me see a made-up Proof.

.

On Saturday the 25th we had better dine at the office - with Morley, Horne, and (I suppose) Forster - to decide upon the form and idea of the Christmas No.

(Lehmann, 68-9)

"I am turning the Xmas No. in my mind " (Lehmann, 137).

Cf. 37, 139-40, 312-4.

". . . I could not disturb the Make-up by taking it out " (Lehmann, 79). ". . . don't put Sala's paper first " (Lehmann, 88-9). "Will you let me know, by John, your proposed Make-Up for the next No." (Lehmann, 96).

This No. will require a good deal of alteration.
In the first place, Morley must go first, beyond all question. In the second place, Morley and Sala should by no manner of means go together Etc.

(Lehmann, 106-107)

Cf. 82-3, 103, 105-106, 107-108, 109, 114, 115-6.

Dickens continued to watch over make-up: for instance in November, 1862 he wrote Wills from Paris detailed instructions each week (Lehmann, 312-20).

"I think a good name for the paper would be 'The Ghost of the Cock Lane Ghost '" (Lehmann, 91).

I have altered the names thus:

"A Journey in Search of Nothing."
"The Self-made Potter."
"Burning, and Burying."
"The Leaf."
"Sepoy Symbols of Mutiny."
"Eleanor Clare's Journal."
"On Her Majesty's Service."

(Lehmann, 231)

Cf. 90, 101, 117.

[7] Lehmann, 131, 134, 137.

[8] Lehmann, 83-4. With a typewriter it is impracticable to try to do more than hint at Dickens' degrees of emphasis. Let.,II, 489, 12/8/52.

[9] Lehmann, 208-209. Let., II, 731, 19/1/56.

[10] Lehmann, 190. Let., II, 711-2, 25/11/55.

[11] Lehmann, 84-5. Let., II, 419, 5/10/52.

[12] Let., II, 659, 8/5/55; Coutts, 296.

[13] Dickens contrasted Cruikshank's facile judgments embodied in the prints, with Hogarth's weight. "That Hogarth was never contented with beginning at the effect, witness the Miser (his shoe new-soled with the binding of his Bible) dead before the Young Rake begins his career." By his iconography Hogarth conveyed his awareness that the causes of drunkenness "lurked so sorrowfully deep and far down in all human misery, neglect and despair " (CP I, 158).

[14] Ayrton, 11. See Plate I, nos 26, 57-9, 64; and Analysis of Beauty, 5-6, 27, c. 11. Hambidge explored the

ancients' use of the same principle of proportion in volume rather than lineal measure in his Dynamic Symmetry.

[15] Analysis of Beauty, c. 5.

[16] Ayrton, 4.

[17] Chase, xi, 13.

[18] P. 20. The admiration was mutual: in 1758 Hogarth inscribed his engraving The Bench "Of the different meaning of the Words, Character, Caracatura and Outré in Painting and Drawing," and described himself as a "comic history painter" (Analysis of Beauty, lii).

[19] Ayrton, 8, 9-10.

[20] Paulson, I, 28-9; II, 249-54.

[21] Paulson, I, 29-32.

[22] Ibid., 32-5.

[23] Ibid., 35-6, 144. Paulson argued that taken with the suggestion of masking contained in theatre, emblems like the goose she carries among her luggage transform realistic actions to demonstrate that past and future are implicit in one moment of time. Cf. Hogarth's Anecdotes: "I therefore wished to compose pictures on canvas similar to representations on the stage . . . I have endeavoured to treat my subjects as a dramatic writer: my picture is my stage, and men and women my players, who, by means of certain actions and gestures, are to exhibit a dumb-show" (Wright, 435).

[24] Paulson, I, 56, 143-5.

[25] Ibid., 37.

[26] Ibid., 39, 47.

[27] Forster, 8-9.

[28] Wolf, 50. Cf. Dickens' comment on ugliness in Rowlandson (Forster, VI, 3).

[29] Wolf, 69-70.

[30] Cited by Adhémar in a note to Plate 50, p. 29. Cf. Orwell on Dickens' florid little squiggle (47-50).

[31] Roger-Marx, 5; cf. James, Daumier, 31-4.

[32] James, Daumier, 9; cf. Adhémar, 13.

[33] James, Daumier, 23.

[34] Adhémar, 12; cf. Speeches, 122, 316, 354.

[35] James, Daumier, 24.

[36] James, Daumier, 16.

[37] Appreciations and Criticisms, 55-61, 202-4. Chesterton argued that "by his caricature he makes us love them" (59), and that "the real unconquerable rush and energy in a character" was the supreme greatness of Dickens (202-3). Cf. his Charles Dickens, c. 10.

[38] Roger-Marx, 4.

[39] James, Daumier, 24.

[40] Ibid., 14, 34.

[41] Cassirer, c. 4, "Word Magic".

[42] Panofsky, 4-5.

[43] Brown and Mott, 362.

[44] Ibid.

45 Luxon, 238.
46 Brown and Mott, 362.
47 Ibid., 367
48 Ibid., 351; Cochran, 24.
49 Brown and Mott, 367.
50 Ibid., 351, 367.
51 Luxon, 225.
52 Luxon, 231.
53 Miller, 81.
54 Irwin, 59; cited by Miller, 65.
55 Miller, 72.
56 Butt and Tillotson, 10, 21-4; cf. Monod, Appendices.
57 Watson, 192.

PART I: Hard Times

CHAPTER I (pp. 20-50)

1 Let., II, 537, Coutts, 23/1/54.
2 Forster, 145, 565.
3 Lehmann, 73, 75; 114; Let., II, 517, Wills, 17/11/53.
4 Let., II, 546, Cunningham, 11/3/54.
5 Watson, 192.
6 HT 255, 256, 264.
7 HT 177, 189, 202, 208, 227; II, 3; 272.
8 Acts 6, 15; Acts 7; HT II, 4, 5.

9 HT, 273 - Acts 7, 55; HT, 273 - Acts 7, 59; HT, 274.

10 HT, 31. Dickens gathered some slang for this:

> Will you note down and send me any slang terms among the tumblers and circus-people, that you can call to mind? I have noted down some - I want them in my new story - but it is very probable that you will recall several which I have not got.
>
> (Let., II, 542-3, Lemon, 20/2/54).

11 Speeches, e.g., 186.

12 Leavis, 254-9.

13 Nafziger, 251.

14 Let., II, 561-2, Gaskell, 16[15]/6/54; Let., II, 570-1, Gaskell, 27/7/54.

15 Mrs Sparsit's nose grew iconographic in a series of ironic references to her classic, Roman or Coriolanian nose, among other places -- 43, 44, 104.

CHAPTER 2 (pp. 51-61)

1 Miller, 75.

2 Luxon, 225.

3 Luxon, 231.

4 Nonesuch ed., p.v.

5 Luxon, 231.

6 Luke, 10, 12; HT 1.

7 Luxon, 231.

8 Luxon, 245.

9 Miller, 75.

[10] Miller, 73.

[11] In her snooping Mrs Sparsit was the villainess of a melodrama we might call "Never Bully Your Wife". Since her Coriolanian nose was the emblem of her role, which resembled the Shakespearean hero's in other ways too - her pride, patrician contempt for the plebs, disastrous failure - and since her role was evidently farcical, we are left wondering whether Dickens did not read Coriolanus as historical-tragical-comical. A mock-heroic Coriolanus (with a woman in the title role!) could be more coherent, and highly interesting. At any rate, Dickens inflated Mrs Sparsit's pretensions in his use of the comparison, and pricked them in her fall.

[12] When he bullied women, his aggression took the particularly odious form of treating them as things (rather than as children, servants or animals): evidently he looked on both Mrs Sparsit and Louisa as his property.

CHAPTER 3 (pp. 62-75)

[1] Miller, 65.

[2] Hard Times, Edd. George Ford and Sylvère Monod, 233.

[3] Butt & Tillotson, 204.

[4] Let., II, 580, Wills, 19/8/54.

[5] Phillips, 82-3.

[6] Let., II, 580-3.

7 Let., II, 598, Wills, 14/10/54.

8 Let., III, 335, Wills, 18/1/63.

9 Forster, 737. He wrote of A Tale of Two Cities:

"The small portions thereof, drive me frantic." (Forster, 730).

10 Miller, 73.

11 Forster, 5.

12 HT, 63. He had expressed the same ideas to Knight six weeks before, 17 March:

I earnestly entreat your attention to the point (I have been working upon it, weeks past, in Hard Times) which I have jocosely suggested on the last page but one. The English are, so far as I know, the hardest-worked people on whom the sun shines. Be content if, in their wretched intervals of pleasure, they read for amusement and do no worse. They are born at the oar, and they live and die at it. Good God, what would we have of them! (Let., II, 548).

13 Let., II, 623-4, King, 9/2/55.

14 Johnson, 956.

15 Gregory, 43.

CHAPTER 4 (pp. 76-91)

1 Brown and Mott, 362.

2 Luxon, 238.

3 Brown and Mott, 364.

4 Luxon, 238.

5 I have gone carefully through the Number - an awful one for the amount of correction required - and have made everything right. If my mind could have been materialized, and drawn along the tops of all the spikes on the outside of the Queen's Bench prison, it could not have been more agonized by - ; which for imbecility, carelessness, slovenly composi-

tion, relatives without antecedents, universal chaos, and one absorbing whirlpool of jolter-headedness, beats anything in print and paper I have ever "gone at" in my life.
(Lehmann, 93).

Look to the punctuation of Soldiers' Wives.
(Lehmann, 160).

. . . the No. wants carefully going over for plain pointing and setting out.
(Lehmann, 132; cf. 22, 25, 61).

. . . deliver him a neat and appropriate address . . . particularly impressing upon him readiness and punctuality on his part as the great things to be observed.
(Lehmann, 118).

[6] Thomas Mag became David Copperfield. (Forster, 524).

We can do no more than touch on this vast subject. Cf. Butt & Tillotson, chapter 9, "From 'Nobody's Fault' to Little Dorrit."

[7] Butt & Tillotson, 201-2.

[8] Dwiggins, vii.

[9] Dwiggins, 38.

[10] Lehmann, 132; cf. his proposal to enshrine the best report, or a collation of the greatest absurdities enunciated in the Common Councel by one Taylor (Lehmann, 29).

[11] Lehmann, 110.

[12] Cf. above Introduction, 3, nn. 4-6.

[13] Smiles popularized the ideal of the self-made man in his best-seller (cf. Briggs' Introduction).

[14] Butt & Tillotson, 15.

[15] Miller, 67-9.

PART II: Bleak House

CHAPTER 5 (pp. 93-118)

[1] Phillips, cc. 2, 3, The Rise of Cheap Books; Cundall, 112-3.

[2] Hamlet, IV, v, 174-183.

[3] There were apparent exceptions to this rule: because an accident to the plate postponed publication of one from part IX to part X the ninth had one illustration, the tenth, three; the last part carried the frontispiece and title page, as well.

[4] E.g. Let., II, 3, Browne, 5/1/47; II, 17-19, Browne, 10/3/47; cf. II, 698, Wills, 19/10/55 - "I have communicated at full explanatory length with Browne" - and the following to Stone:

> The word "Our" in the title must be out in the open like "Mutual Friend," making the title three distinct large lines - "Our" as big as "Mutual Friend." This would give you too much design at the bottom. I would therefore take out the dustman, and put the Wegg and Boffin composition (which is capital) in its place. I don't want Mr Inspector or the murder reward bill, because these points are sufficiently indicated in the river at the top. Therefore you can have an indication of the dustman in Mr Inspector's place. Note, that the dustman's face should be droll, and not horrible. Twemlow's elbow will still go out of the frame as it does now, and the same with Lizzie's skirts on the opposite side. With these changes, work away!
>
> Mrs Boffin, as I judge of her from the sketch, "very good, indeed." I want Boffin's oddity, without being at all blinked, to be an oddity of a very honest kind, that people will like.
>
> The doll's dressmaker is immensely better than she was. I think she should now come extremely well. A wierd sharpness not without beauty is the thing I want.
>
> (Let., III, 380, 23/2/64)

5 Re "dark plates" cf. Johannsen, and our Introduction, 14-5.

6 Fradin, 95.

7 Quirk, 9.

8 Gregory, 43, 46.

9 Dickens' creation contrasted with his reporting of a Jo original in The Household Narrative, January, 1850:

> Alderman Humphery: Well, do you know what you are about? Do you know what an oath is?
> Boy: No.
> Alderman: Can you read?
> Boy: No.
> Alderman: Do you ever say your prayers?
> Boy: No, never.
> Alderman: Do you know what prayers are?
> Boy: No.
> Alderman: Do you know what God is?
> Boy: No.
> Alderman: Do you know what the devil is?
> Boy: I've heard of the devil, but I don't know him.
> Alderman: What do you know?
> Boy: I knows how to sweep the crossings.
> Alderman: And that's all?
> Boy: That's all. I sweeps a crossing.

CHAPTER 6 (pp. 119-31)

1 Inasmuch as they were headlines, those titles may register the altering sensibility and form, for Peacock tended to be loud, vulgar and aggressive, and Thackeray's career was intertwined with Dickens': for instance the success of Dickens' pamphlet novels, beginning with Pickwick Papers, compelled imitation, as Phillips showed, 42-6. In fact, beginning with Pierce Egan's Tom and Jerry, the

first pamphlet publication, layout changed titles into headlines.

[2] The title-page reveals something of the prominent idea, in whatever forms embodied, which is intended to be wrought out by the plastic hand of Mr Dickens in this new work; - and the first chapter confirms the revelation. His hero . . . is to personate one of those representatives of a long commercial line in whose contracted and exclusive minds selfishness takes the quality of reflecting the single figure of its own commercial importance on all the objects which surround it.

(Butt & Tillotson, 93, n.)

[3] As an instance of the formulation of an idea, in a letter to Wills, 22 August, 1851 (Let., II, 338-9) Dickens asked him to find out what titles of nobility were given _for_, a subject that appeared in part XI in 1853, p. 501.

For Dickens' procedure in finding the right title, cf. Forster, 565, 568, 623, 749, and Johnson, 746, 795, 947-8.

[4] Let., II, 340; or Coutts, 17/8/51.

[5] Let., II, 341.

[6] Let., II, 346.

[7] Let., II, 349; cf. to Beard, 6 October, 1851: "I am wild to begin a new book, and can't until I am settled [in his new house;]" and to Evans, 12 October, 1851: "I can by no means get to work . . . on account of the convulsions incident to my present severe attack of Tavistock House " (Let., II, 351-2).

[8] Let., II, 350.

[9] Johnson, 746.

[10] Monod, 378.

[11] Appreciations and Criticisms, 151.

[12] Let., III, 186, Forster, October, 1860; Let., III, 182, Forster, 4/10/60; Let., III, 188, Collins, 24/10/60. The Old Curiosity Shop, Barnaby Rudge and Hard Times, which also had no chapter titles, were published weekly and under great stress.

[13] This was enormously popular when it was adapted for the Victorian stage (Fitz-Gerald, c. 15; Pemberton, 179; van Amerongen, 268). "J.P. Burnett's Jo (Bleak House) was praised by the late William Archer" (van Amerongen, 267).

CHAPTER 7 (pp. 132-61)

[1] Lehmann, 23, 141-2, 167, 168-9, 318-9, 339.

[2] Cf. "a broken puppet" (289), "an air of goblin rakishness" (292), "agitating him violently enough to make his head roll like a harlequin's" (298).

[3] The chapter ended with a coy glance or shy look at Allan Woodcourt. The apparent digression ended in Tulkinghorn's successfully flashing his strength to extort from George Rouncewell a letter in Captain Hawdon's hand that he could use to scare Lady Dedlock into his grasp (where first she was scared into incriminating herself by dealing with Guppy, in the end she branded herself by fleeing).

CHAPTER 8 (pp. 162-91)

[1] Garis, 68.

[2] Garis, c. 3.

[3] To us the passage seems an even more remarkable creation in the poetic rather than the rhetorical order: the vortex of words seems to make the vaccuum that swallowed Richard.

[4] Brown and Mott, 264.

[5] Times, 23/2/52; BH, 160-161, 220, 390, 562, 567; Times, 1/5/52.

[6] As Dickens remarked: "Note, by the way, that the Coodleites are always a faction with the Doodleites, and that the Doodleites occupy exactly the same position towards the Coodleites " (BH, 567).

[7] Brown and Mott, 258.

[8] Ibid, 267.

[9] BH, 641, cf. 265.

[10] BH, 663. The whole passage, beginning "A very quiet night" strikes us as an achieved image: it IS stillness in words. We do not mean that it is successful description, representing accurately a real scene so that the reader can imagine it. But a quality of a real scene has been rendered in words. it is not merely pointed at or named but it is realized. In the world of words Dickens has made stillness.

[11] Watson, 192.

[12] Cf. Dickens' moving story of a sick child in an Edinburgh slum that he told in an after-dinner speech in aid of the Hospital for Sick Chilren, 9 February, 1858 - "one of Dickens' greatest triumphs as an orator," "extremely telling," in the newspaper report. Speeches, 246-53.

[13] Nafziger, 251.

[14] Here as elsewhere Dickens the romancer rather than nvelist reveals the kinship between journalism and romance. Cf. Chase, 21-7.

[15] Cf. above, p. 144, n. 2.

[16] Stones of Venice, c. 6, Nature of the Gothic: Grotesqueness.

[17] Johnson, 765.

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As it is generally available and since there is no critical edition of Dickens I have used the Oxford Illustrated edition, running page references into the text. I have used the Nonesuch edition of the Letters and Dickens' review of Cruikshank's "The Drunkard's Children" from the Nonesuch Collected Papers. Dickens' letters to Miss Coutts are cited from Johnson's edition which is a more recent and complete collection. The House and Storey edition of the Letters, which will be definitive, reaches 1839 in the first volume, the only one published yet. The Lehmann collection of letters to Wills is convenient. I have used the following abbreviations for titles:

AN American Notes

AYR All the Year Round

BR Barnaby Rudge

Coutts: Letters from Charles Dickens to Angela Burdett-Coutts

CP,I,II Collected Papers, vols I and II

D & S Dombey and Son

GE Great Expectations

HT Hard Times

HW Household Words

Lehmann: Charles Dickens As Editor

LD Little Dorrit

MC Martin Chuzzlewit

OCS The Old Curiosity Shop

OMF Our Mutual Friend

OT Oliver Twist

RP Reprinted Pieces

TTC A Tale of Two Cities

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